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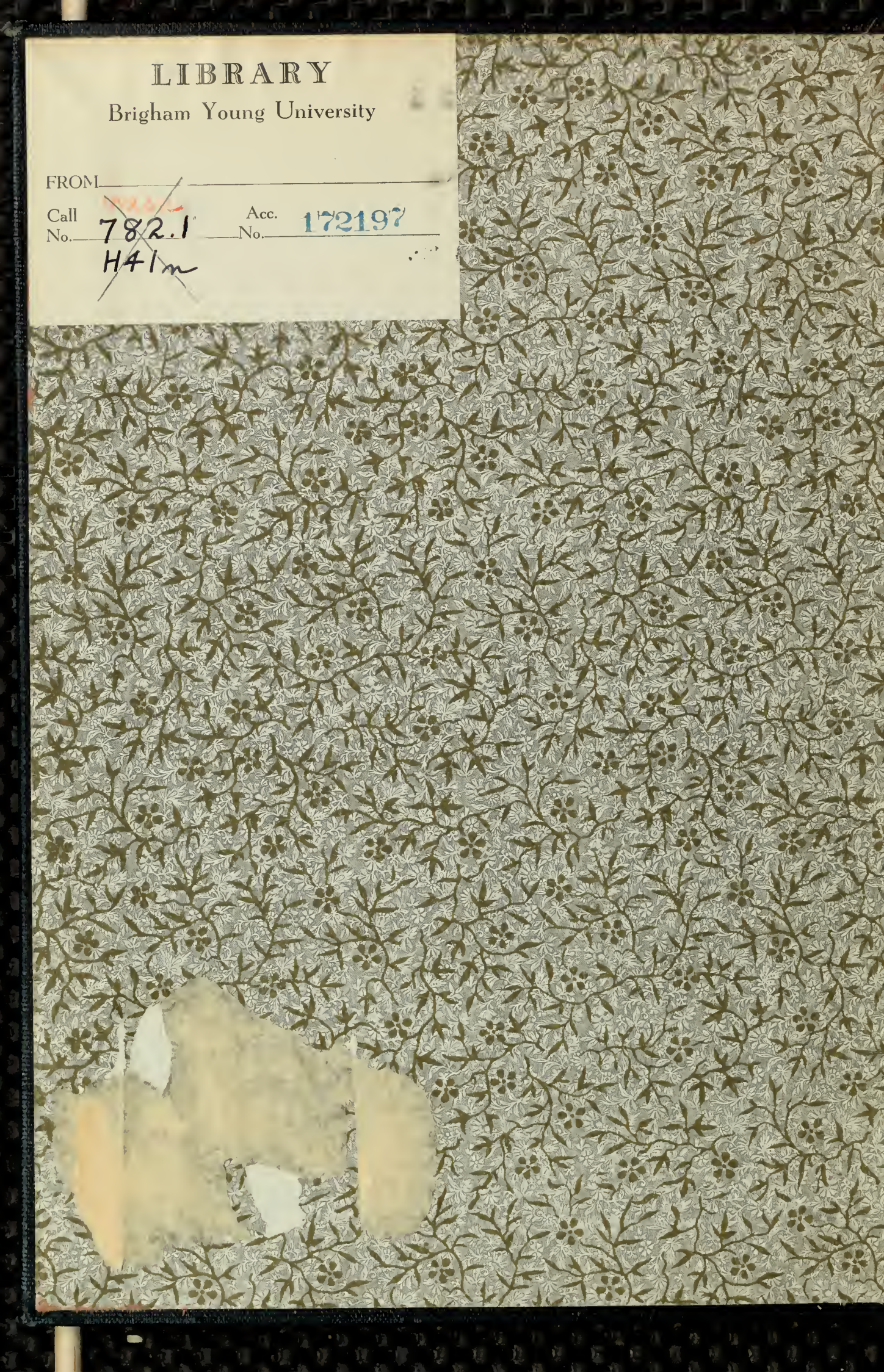
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# NATOMA

AN OPERA IN THREE ACTS



THE BOOK BY  
JOSEPH D. REDDING

THE MUSIC BY  
VICTOR HERBERT



Vocal Score Price \$4.00

IN U.S.A.

172197

G. Schirmer, Inc., New York

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# NATOMA

AN OPERA IN THREE ACTS

• • •

## CHARACTERS OF THE DRAMA

|  |                 |
|--|-----------------|
| Don Francisco de la Guerra, a noble Spaniard of the old régime | <i>Bass</i>     |
| Father Peralta, Padre of the Mission Church                    | <i>Bass</i>     |
| Juan Bautista Alvarado, a young Spaniard                       | <i>Baritone</i> |
| José Castro, a half-breed                                      | <i>Baritone</i> |
| Pico   | <i>Tenor</i>    |
| Kagama   | <i>Bass</i>     |
| } bravos, comrades of Castro                                   |                 |
| Paul Merrill, Lieutenant on the U. S. Brig "Liberty"           | <i>Tenor</i>    |
| Barbara de la Guerra, daughter of Don Francisco                | <i>Soprano</i>  |
| Natoma, an Indian girl   | <i>Soprano</i>  |

TWO AMERICAN OFFICERS; AN INN-KEEPER; A DANCING-GIRL;  
SERGEANT; ALCALDE; MILK-BOY; LADIES, DIGNITARIES,  
SOLDIERS, FRIARS, ACOLYTES, NUNS, CONVENT-GIRLS,  
VAQUEROS, MARKET-WOMEN, SPANISH DANCERS,  
REAPERS, VINEYARDISTS, SHEPHERD-  
ESSES, SAILORS

The scene of Act I is laid on the Island of Santa Cruz, two hours' sail from the mainland; Act II, in the plaza of the town of Santa Barbara on the mainland, in front of the Mission Church; Act III, inside of the Mission Church

EPOCH, 1820, UNDER THE SPANISH RÉGIME

C A S T  
for the  
FIRST PERFORMANCE OF THE OPERA  
at the  
METROPOLITAN OPERA HOUSE  
PHILADELPHIA  
Feb. 23, 1911

|                            |                        |
|----------------------------|------------------------|
| Don Francisco de la Guerra | Mr. Huberdeau          |
| Father Peralta             | Mr. Dufranne           |
| Juan Bautista Alvarado     | Mr. Sammarco           |
| José Castro                | Mr. Preisch            |
| Pico                       | Mr. Crabbé             |
| Kagama                     | Mr. Nicolay            |
| Paul Merrill               | Mr. MacCormack         |
| Barbara de la Guerra       | Miss Lillian Grenville |
| Natoma                     | Miss Mary Garden       |



## Story of the Opera

The romantic story of Natoma is set in the early mission days of California, when that region was still under Spanish rule. The scene of the first act is laid on the Island of Santa Cruz, one of the Santa Barbara Channel Islands; of the second act, on the mainland in the plaza of the town of Santa Barbara, in front of the old mission church; the third act takes place within the church.

At the opening of Act I, Don Francisco is discovered gazing over the waters of the Santa Barbara Channel toward the mainland, which can be dimly seen in the distance. It is the afternoon of a summer's day, and he is awaiting the return of his only child, his daughter Barbara, who is just leaving the convent, where she has been under the instruction of the padre and nuns of the mission church in the town of Santa Barbara.

Don Francisco muses on the flight of time and the coming of age of his beautiful daughter. His reverie is interrupted by the arrival of Alvarado and three comrades, Castro, Pico and Kagama. Alvarado, a hot-headed young Spaniard and a cousin of Barbara on her mother's side, is anxious to marry Barbara and thus gain control of the vast estates left to her by her mother. Castro is a half-breed of low cunning; Pico and Kagama are vaqueros and hunters. They have all come to the island ostensibly for a wild-boar hunt, but Alvarado has really come to be on hand on the return of his cousin Barbara. After the formalities of a Spanish welcome they take themselves off for a hunt, leaving Don Francisco alone. He enters the hacienda for his siesta.

Natoma and Lieut. Paul Merrill, the American naval officer, come on, hand in hand, over the rise of ground at the back of the stage. Natoma, "The Maid from the Mountains," is a young Indian girl of pure blood. She is the last of her race, and has been the playmate and handmaiden of Barbara during their childhood. She bears upon her face the mystery and sadness of her vanishing race; she is simple and unaffected.

Paul's ship from the United States has dropped anchor in the Bay of Santa Barbara, and he has rowed out to the island several times. He is the first white stranger Natoma has ever seen, and she is captivated by him. She wears around her neck an amulet—a small abalone shell—hung upon a necklace of beads. He asks her to reveal the secret of this amulet, and in pathetic and dramatic recital she tells him the legend of her people. He salutes her as Queen and ruler of this fair country, but she replies sadly:

"Vanished are my father's people,  
Now the stranger comes as chieftain."

He asks her whether Barbara is very beautiful, and in an outburst of affectionate emotion she describes the loveliness of Barbara. Realizing that when Paul sees Barbara he will forget Natoma, she begs him to take her, beat her, kill her, to let her be his slave, and falls at his feet.

Distant music heralds the arrival of the convent-girls with Barbara. An ensemble develops, during which Father Peralta and Barbara enter upon the scene, where they are warmly welcomed by Don Francisco. The eyes of Paul and Barbara meet; it is love at first sight.

Castro, unobserved by those on the stage, watches the warmth of the glances which pass between Paul and Barbara. All go into the hacienda except Natoma, who crosses toward the well with a water-jar on her shoulder.

A scene follows between Castro and Natoma; he upbraids her for spending her time with the white people, and exhorts her to come with him as the leader of their own people. She spurns him with disdain as a half-breed, and goes out.

Twilight begins to fall; Alvarado, Pico and Kagama return and meet Castro, who tells Alvarado that Barbara has eyes for no one but the young American. Alvarado laughs at the idea and proceeds to serenade Barbara, who finally appears on the porch. Castro retires into the shadow; Pico and Kagama enter the hacienda at the invitation of Don Francisco.

A scene follows between Barbara and Alvarado, while a drinking-song and the noise of revelry are heard within the hacienda. Alvarado presses his suit. Barbara at first does not take him seriously. He becomes more impassioned, and finally angry at her indifference. He taunts her with having fallen under the glances of the American, and she leaves him abruptly.

Alvarado, enraged, declares he will have the life of the naval officer, but Castro advises caution. Natoma is seen in the arbor listening while Castro discloses to Alvarado in a few words the better way to proceed. He tells him that to-morrow on the mainland will be the great *fiesta*, the festival on the coming of age of Barbara, when the whole countryside will be assembled to do her honor. When the gayety is at its height swift horses will be ready; they can bear the girl away to the mountains, where none can follow; the whole crowd will be with them, for they hate the Americans. Alvarado accedes to Castro's plan, and when Father Peralta and the guests leave the island he vies with the others in his expression of courtesy and good-will.

All the guests take their departure, leaving Don Francisco and Barbara on the porch in the moonlight. The old father bids his daughter good-night and leaves her alone. To herself she declares her love for Paul. Paul, impelled by longing, enters hurriedly, and they have an impassioned love-duet. A light appears in the first window of the hacienda. Barbara, fearing her father, prevails upon Paul to depart. He leaves her "until to-morrow." The light passes from the first window and reappears in the second window; then in the third. Barbara crosses the stage and disappears into the hacienda in the darkness. The light passes the third window and appears in the fourth; Natoma is seen



with a lighted candle in her hand. She seats herself at a table by the window and places the candle where the light shines in her face. With her elbows on the table and her face in her hands, she gazes, silent and immovable, out into the moonlight.

The second act takes place on the mainland, in the plaza of the town of Santa Barbara. It opens just before the dawn. In the dim light at the back of the stage can be seen the imposing towers and steps of the church, while still further in the background rise the mountains of Santa Inez. At the left is a red-tiled adobe inn. At the right is a partly constructed grand-stand and platform.

Natoma enters from around the arcade of the church. She approaches the small door of the church and stands a moment on the steps, as if to touch the font of holy water, but turns away and in recitative and aria gives expression to the conflicting emotions by which her heart is torn. She leaves rapidly as life commences to stir in the plaza. A milk-boy, playing upon his pipe, delivers his pigskin of milk to Bruzzo. Market-women appear. Soldiers, with drum and trumpets, deliver the flag of Spain to monks on the steps of the church, and the colors are raised to the strains of the Spanish national anthem.

The soldiers break ranks and are served at tables by Bruzzo. Carpenters proceed to complete the festooning of the grand-stand; temporary booths are brought on, in which the women display their wares—*serapes*, rosaries, beads, belts, blankets, fruits, flowers, etc. Some fill their water-jars at the fountain. Mandolin and guitar players sing a sentimental song. The scene becomes more lively and gay and the Vaqueros are announced; they appear in the roadway, gaily dressed for the occasion. The song of the Vaqueros, sung by Pico with chorus, is met with cheers. Alvarado comes on, wearing the dress of a grand cavalier, with a gorgeous *serape* over his shoulders. He is followed by his men, Castro holding himself somewhat aloof. Alvarado makes the round of the booths until he meets the eyes of Chiquita, the dancing-girl. She allures him with click of castanet, and together they dance the Habanera.

Kagama from the roadway cries, "They come, they come!" The crowd is pressed back by the soldiers. Children climb upon the roof of the inn.

Alvarado, Pico, Castro and Kagama are in front. To a triumphant chorus the Alcalde appears from the roadway. He is followed by the leading dignitaries of the town. Convent-girls come in, strewing flowers. Finally Don Francisco and Barbara enter on horseback, Natoma walking by Barbara's side, holding her hand. Don Francisco and Barbara dismount, and, followed by Natoma, the leading dignitaries, ladies, and the Alcalde, they make the circuit of the stage and mount upon the grand-stand. Natoma remains at the foot of the steps of the grand-stand with folded arms. A formal ceremony ensues in which Don Francisco expresses his joy and satisfaction at the tribute to his daughter upon her coming of age. Barbara bursts into a joyous song, "Awake, my love, the Spring is here," in which the fullness of her heart finds expression.

Then Alvarado springs forward, pays a tribute to his cousin in lofty language, and begs the honor of a dance with her. She accepts, and together they begin to tread the dainty measures of the minuet. A cannon is heard off stage. Alvarado would continue, but Barbara hesitates. The booming is heard again; Kagama announces that the American ship is saluting and that an envoy from the United States is about to arrive under escort. Don Francisco orders their fitting reception; Barbara returns to the grand-stand.

A chorus of American sailors is heard off the stage. They come on, followed by Lieutenant Paul and two brother-officers. Paul, in salutation of the flag of Spain, sings a solo in heroic vein, an ode to the great Columbus and to Columbia, Fairest Goddess of the Land, which is, of course, an ode to Barbara herself. He is welcomed by Don Francisco upon the grand-stand, where formal presentations are made.

Alvarado, who has shown his agitation during this scene, again comes forward and demands that his cousin Barbara continue her dance with him. It is apparent that the crowd side with Alvarado, and Barbara, at the instance of her father, steps down and continues the dance. By a preconcerted arrangement many couples now take part in the dance. The minuet accelerates, and breaks into the Pañuelo, or Handkerchief-Dance. This is the dance of declaration, at the climax of which each gallant places his hat upon the head of his lady-love. This is done by all of the men, including Alvarado. Each girl retains the hat upon her head except Barbara, who tosses Alvarado's hat to one side, and, turning toward the grand-stand, joins her father. The people are sullen, but Don Francisco tries to make light of the affair, exclaiming, "Nay, nay, my friends! a dance is but a dance! On with the *fiesta*!"

During all this scene Natoma has sat upon the steps of the grand-stand, motionless. Now Castro breaks through the crowd of vaqueros in front of the inn door. He is in an ugly mood. He rails at the puny dances of modern times. Striking his dagger fiercely into the ground, he demands from the crowd if there be any one who dare dance with him the ancient dance of the Californians, the Dagger-Dance. Like a panther he makes the circuit of the stage, asking that his challenge be met. The people turn away with a show of fear; but Natoma rises slowly, draws the dagger from her belt, and strikes it into the ground beside Castro's. The crowd are amazed. Castro would refuse to dance with her, but she looks sternly at him and points with authority at the daggers. The orchestra breaks into the wild and barbaric rhythm of the dagger-dance.

All eyes are riveted on the dancers, whose evolutions become more and more wild and intense. Kagama and Alvarado slip to the front and untie the leather thongs which support the railing of the grand-stand in the angle facing the audience where Barbara is seated. Alvarado removes his *serape* from his shoulders and creeps up to the edge of the grand-stand near Barbara. Natoma and Castro simultaneously pluck the daggers from the ground and cross each other in the movement of the dance. As Alvarado smothers Barbara in his *serape* and



is pulling her down off the grand-stand, Natoma makes a lunge at Castro, who parries her attack. She purposely passes him, and just as Alvarado and Kagama have covered Barbara with the *serape*, Natoma plunges her dagger into Alvarado.

The dance comes to a stop with a crash. Alvarado, with a wild cry, falls dead. Don Francisco clasps Barbara in his arms. Natoma stands motionless, dagger in hand. Castro would rush upon Natoma, but is held by Paul's brother-officers. The people rush to tear her to pieces; Paul draws his sword, and with his sailors and the soldiers holds the crowd at bay. Wild with rage, they again seek to break through and get at Natoma.

The great doors of the church open and Father Peralta appears. He stands on the steps of the church, holding over his head the crucifix. "Hold!" he cries, "Hold, in the name of Christ!" The people turn toward the church and, seeing the crucifix, fall on their knees, making the sign of the cross. Father Peralta turns toward Natoma with a gesture of protection. Natoma drops the dagger, and, staggering toward the steps of the church, falls at the feet of the priest. Still holding his crucifix aloft, Father Peralta exclaims: "Vengeance is mine, saith the Lord!"

The third act is laid within the Mission Church. It is the afternoon of the same day. The church extends obliquely across the stage; the altar at the left front and the main doors of the church, which are closed, at the right. There is a stained-glass window, through which the glow of the afternoon sun falls upon the steps of the altar. The main aisle of the church extends across the stage, leaving a space in front of the altar-rail. A cross-aisle runs to a double arched door, which is closed. There is an organ-loft over the doors at the right, and a pulpit at the upper end of the altar.

At the rise of the curtain, Natoma is discovered alone in the church. She is huddled together on the steps of the altar with her head between her knees. As if partly dazed by the situation, she croons an Indian lullaby to herself. Gradually coming to her senses, she sings the injustice to her people in the coming of the white man. She becomes impassioned and calls upon the Great Spirit to give her strength and power to join her people and bring down destruction upon the strangers.

At the height of her invocation Father Peralta appears from behind the altar and exclaims, "Peace! peace in the House of God!" She would defy him, but the benign dignity of the priest quiets her. He appeals to her, and would have her understand the beauty of the teachings of the Church and of the great love of the Madonna. She will not be comforted, but would go her own way. The priest again appeals to her to accept the protection of the Church. In simple language he recalls to her mind her childhood days with Barbara, and their mutual love. This strikes the one responsive chord in the heart of Natoma. She realizes that her life is ended, and that by putting herself under the protection of the Church she will bring happiness to her idolized mistress, Barbara.



She turns to the priest and says simply: "Love shall be repaid by love; I will do thy bidding; I have spoken!"

Father Peralta summons the acolytes and bids the church doors to be thrown open. He dons his vestments. Natoma stands upon the steps of the altar, facing the length of the church. While the choir of monks intone the ancient Gregorian hymn, "Te lucis ante terminum," the church fills. Father Peralta mounts the pulpit and proclaims the divine word: "Come unto me, all ye that labor and are heavy laden, and I will give you rest." From behind the convent-garden door is heard the nuns' chorale of praise on the reception into their order of a new convert.

Now the doors of the convent-garden open slowly as the nuns' chorus grows in volume. The nuns enter and form two rows from the doorway to where the main aisle intersects the cross-aisle. The choir in the organ-loft takes up the theme of the nuns' chorus. It reaches a climax, with the nuns kneeling on either side of the cross-aisle.

As Natoma's love-theme develops in the orchestra through the church music and the nuns' chorale, Natoma walks slowly down the main aisle, reaches the pews where Paul and Barbara are seated, pauses, and turns, facing the altar. Barbara and Paul, as if under the spell of some controlling power, come into the aisle and kneel before Natoma, who takes the amulet from off her neck and gently places it over Barbara's head and shoulders. She then turns and continues down the main aisle to the intersection of the cross-aisle, and passes between the kneeling nuns to the open door of the convent-garden.

She stands there with her back to the audience, in the flood of light from the convent-garden. The nuns rise and walk past her on either side. Peralta lifts both his hands in benediction. Paul and Barbara are still kneeling in the aisle. Finally Natoma passes through the doorway of the convent-garden. The doors close upon her. The church music stops. There is a second's pause. The full orchestra plays *fortissimo* Natoma's Indian theme of Fate.



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# Natoma

## Act I

The scene shows the hacienda of Don Francisco on the Island. Porch left, with entrance showing interior with windows. Semi-tropic treatment, out of doors. Back drop shows blue waters of the Santa Barbara channel, with dim line of mainland in distance. An arbor and vine-covered well are right, with stone bench around part of well. Main entrance shows pathway centre. The scene is rich in coloring - a woodland dell. - Time, afternoon and evening of a summer's day.

### Scene I

Book by  
Joseph D. Redding

Music by  
Victor Herbert

*Molto tranquillo*

Piano

(Curtain)

Allegro

(off stage)

Pico

A - ié!

Alvarado

A - ié!

Castro

A - ié!

Kagama

A - ié!



Don Francisco (turning up-stage)

(Enter Alvarado, Castro, Pico, and Kagama)

D.F. Can it be my daughter?

Alvarado (at back)

A. Hail! Don Francisco, hail!

Don Francisco

D.F. Wel-come, Ju-an Bau-tis - ta, and al - so your good

D.F. friends! Our is - land home is great - ly hon - ored by your

Allegro feroce ma moderato in tempo

## Don Francisco

D. F.

Ca-ba-lle-ros, I greet you. So

*ff* *f* *mf*

This musical score is for a vocal and piano piece. The vocal part is written in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. It starts with a forte (*ff*) dynamic, followed by a mezzo-forte (*f*) and then a mezzo-forte (*mf*) section. The piano part features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes, while the left hand plays a simpler, more rhythmic pattern. The lyrics 'Ca-ba-lle-ros, I greet you. So' are written below the vocal line.



D. F. *p*

sel - dom do I leave this isle in my ad-vanc - ing

D. F. *p*

years, — you must regard me quite a strang-er in the land.

D. F. (All) (bowing low)

— At your ser-vice, Se - ñor! —

*f* *8* (Alvarado and *poco a poco rit.*

companions take seats)

*molto rit.*

## Tranquillo

(Don Francisco claps hands; two Servants appear on porch)

9/8

*p*

Don Francisco

D. F.

Tor - til - las! Mes - cal!

(Servants bow and)

D. F.

My guests will drink with me.

*p*

exeunt into hacienda)

6/8

Alvarado

A.

We beg the priv - ilege of a hunt upon the rang-es of your hills,



A. *where bound the antlered stag and vicious boar.*

*Poco animato*  
 D.F. *Don Francisco* *My isle is yours.*

D.F. *Se- ñores, my house is*

D.F. *hon-ored by your pres- ence!* (lifts flagon)

(all drink)

## Un poco tranquillo

Piano introduction for 'Un poco tranquillo'. The music is in 6/8 time and consists of four measures. It features a melody in the right hand with triplet eighth notes and a bass line in the left hand with eighth notes. The first measure has a piano (*p*) dynamic marking.

A. **Alvarado** *p espressivo*

And Bar -

*poco accel.* *poco rit.* *a tempo*

Vocal and piano accompaniment for Alvarado. The vocal line (A.) is in bass clef. The piano accompaniment is in 6/8 time. It includes dynamic markings (*p*) and tempo changes (*poco accel.*, *poco rit.*, *a tempo*). The piano part features triplet eighth notes in the right hand and eighth notes in the left hand.

A. **Poco meno**

- - ba-ra, my fair cou-sin, I fain would greet her

Vocal and piano accompaniment for 'Poco meno'. The vocal line (A.) is in bass clef. The piano accompaniment is in 6/8 time. It includes a piano (*p*) dynamic marking. The piano part features a melody in the right hand and a bass line in the left hand.

A. **Don Francisco**

D.F. and present my comrades. I would she were here to greet thee.

Vocal and piano accompaniment for Don Francisco. The vocal line (A.) is in bass clef. The piano accompaniment is in 6/8 time. It includes a piano (*p*) dynamic marking. The piano part features a melody in the right hand and a bass line in the left hand.



Castro (aside)

Don Francisco

C.  
D.F.

She has not come.

This is the day of her re -

*fp**pp**f*

D.F.

turn; Her con - vent years are ended. Since ear - ly morn I've

D.F.

peered out o'er the water To find in ev - er - y sail and

Alvarado Animato

A.

*poco rall.*

I of - fer a

D.F.

white-wing'd gull the coming of my daugh - ter.

Animato

*poco rall.*

A. toast, — good friends, And bid you hom-age pay — To

A. one whose beau-ty lends New lus-tre to the day: — Barba-ra de la

A. Guer - - - ra! Tempo I

P. Poco pesante Pico *ff* Bar - ba - ra de la Guer - - -

C. Castro *ff* Bar - ba - ra de la Guer - - -

A. Alvarado *ff* Bar - ba - ra de la Guer - - -

K. Kagama *ff* Bar - ba - ra de la Guer - - -

Poco pesante *cresc. possibile* a tempo *ff*

*portato* *portato* Poco meno *ff* *p molto cresc.*



P. *ra!*

C. *ra!*

A. *ra!*

K. *ra!*

D. F. *Don Francisco* (with great feeling)

You fill \_\_\_\_\_ my heart to o-verflowing.

*ff* *3* *sff*

A. *Alvarado* (rising) *f*

Come, we must a - way. The shadows deepen

*p* *f* *ff*

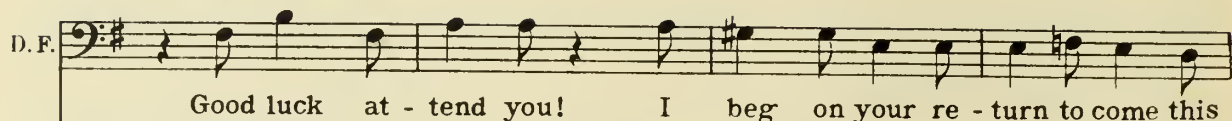
Tempo I

A. ear-ly in the moun-tains. Our sport a - waits us.

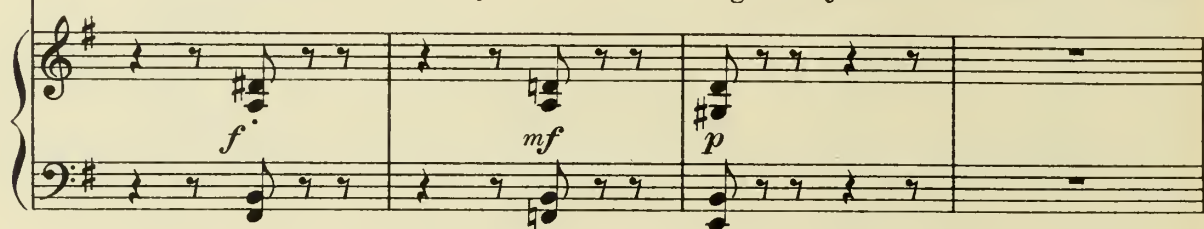
*f*

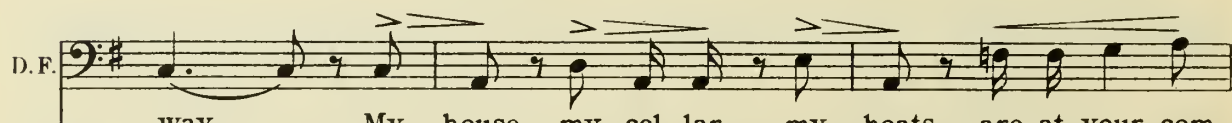
*f*

## Don Francisco

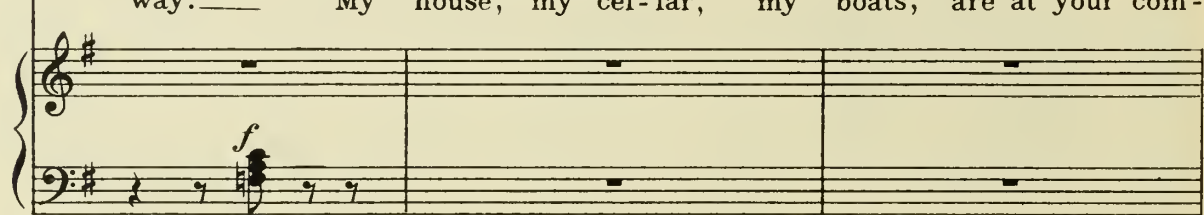
D.F. 

Good luck at - tend you! I beg on your re - turn to come this



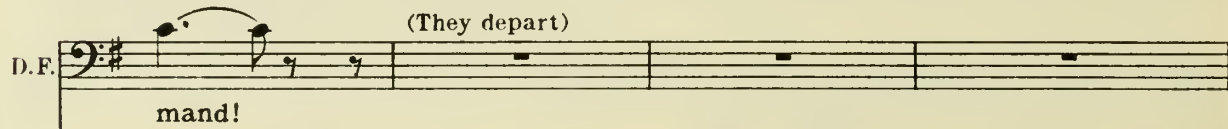
D.F. 

way. My house, my cel-lar, my boats, are at your com-




## Molto animato

(They depart)

D.F. 

mand!



P. 

A-dios, Se - ñor!

A. 

Alvarado A-dios, Se - ñor!

C. 

Castro A-dios, Se -





C. K.

Kagama

ñor! \_\_\_\_\_ Adios, Se - ñor! \_\_\_\_\_

*sempre dim.*

*p dim.*

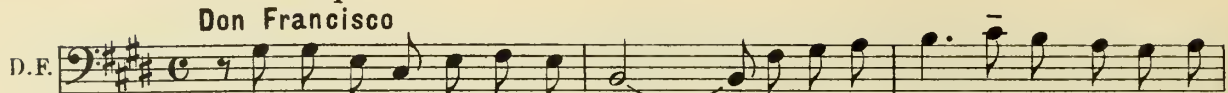
*pppp*

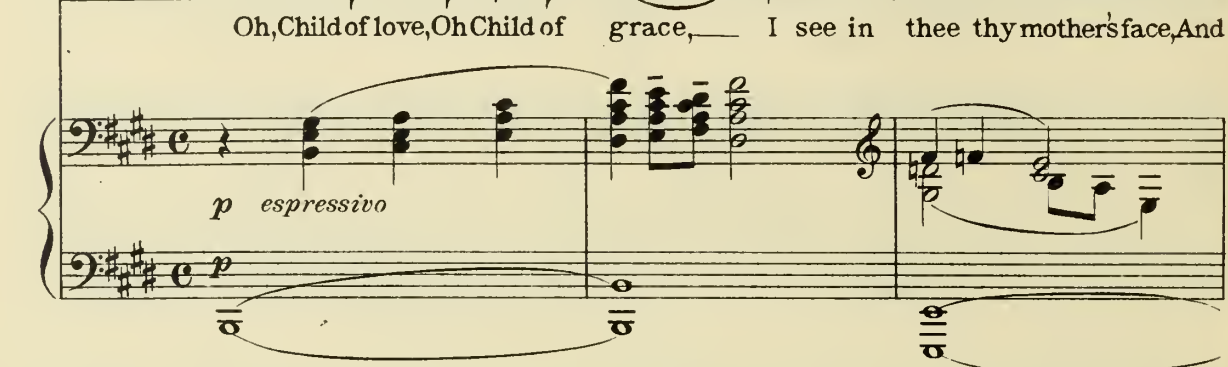
*perdendosi*

*ppp*

Timpani

Andante espressivo  
Don Francisco

D.F.   
Oh, Child of love, Oh Child of grace, I see in thee thy mother's face, And

  
*p espressivo*

D.F.   
like a perfume rare Her gentle spirit fills the air. My



*Poco più mosso*

D.F.   
Bar - ba - ra, my Bar - ba - ra, my Bar - - - ba -



D.F.   
ra!



(Exit Don Francisco)



# Scene II

15

(Natoma comes up over hill, leading Paul)

Poco tranquillo e senza rigore, ma sempre con moto

*p*  
*ppp dim.* *perdendosi* *pppp*

L'istesso tempo

(♩ = ♩ of preceding movement)

Natoma

*parlando*

N. *rit.* *a tempo*

When I say to you,

*rit.*

N. *rit.* *a tempo*

Fol - low, — you must o - bey me!

*pp rit.* *a tempo*

Moderato

P. Paul

*p* You little witch! Where are you

P. lead-ing me? This is all so strange to me.

*pp* *rit.* *fp rit.*



N. Natoma *p semplice*

*a tempo*

*p*

No matter.

N. This is an is - - land of good cheer. We are a - lone,

N. - for\_ at this hour\_ good Don Fran - cis - - co\_

*pp*

N. takes his si - es - ta.

N. *poco f* *p*  
Come! come!

N. Paul *molto tranquillo*  
P. Ah! Na -

P. *a tempo*  
to - ma! this is - land hath in - deed a charm.

P. *f* *p*  
Oh! Na -



P. to - ma, 'tis you \_\_\_\_\_

*pp*

P. who casts a spell \_\_\_\_\_ o'er all my

*rit.*

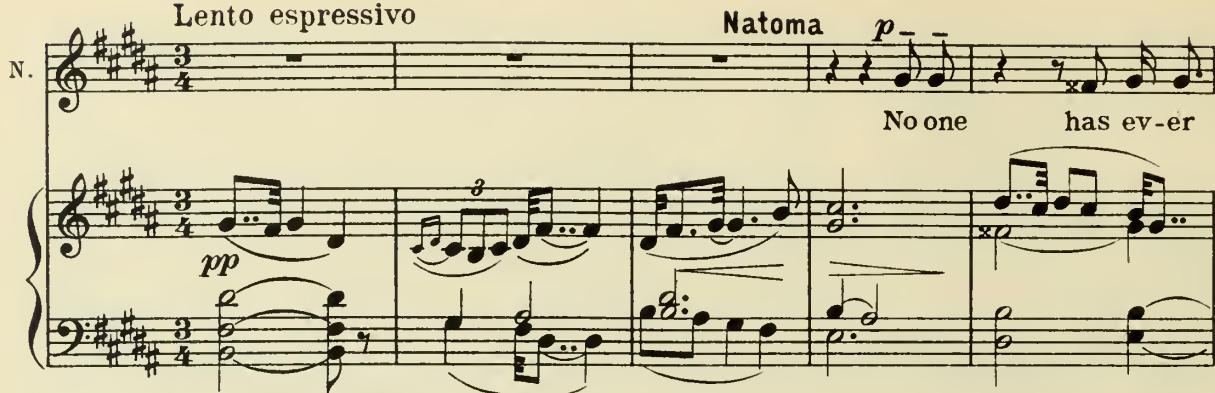
P. sens - es.

*rit.*

Lento espressivo

Natoma

*p*

N. 

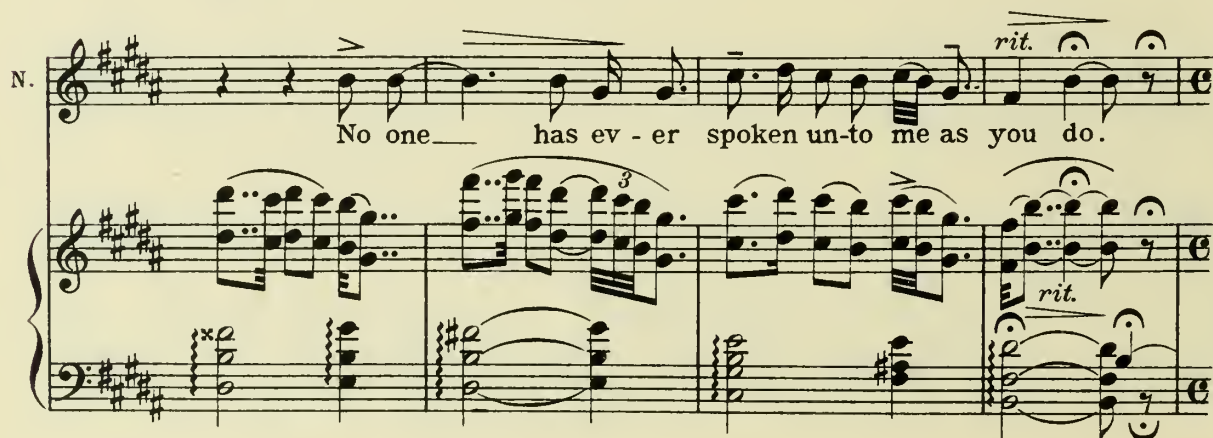
No one has ev-er

N. 

spoken un-to me as you do.

N. 

Your voice is soft and gen-tle.

N. 

No one has ev-er spoken un-to me as you do.



## Molto lento

N. *p parlando*

Are all A-me-ri - ca-nos fair and good to look up-on?

*ppp*

## Allegro moderato

N.

*p cresc. e accel.*

*f rit.*

## Lento

P. Paul

*3pp*

You lit - tle wild - flowr!

*pp*

*rit.*

## Natoma

## Allegro moderato (Tempo I) poco a poco rall.

N.

Tell me — about your

*pp*

*poco a poco rall.*

N. peo - ple and the great land far o'er the

N. wa - ter. *poco a poco rall.* Speak, and speak a - gain,

N. until I bid you cease, *sempre rall.* and that

N. will never be. *lunga*



Paul

*p poco accel.* *poco rit.*

Gentle maiden, tell me, have I seen thee in my dreams, I

*p* *poco rit. dim.*

*poco ten.* *p*

won-der? When a - bove my pil - low from the

*a tempo* *grazioso*

*molto cresc.* *f.*

night fell star - - - ry gleams, I wonder?

*poco accel.* *mf* *f rit.*

*poco accel. a tempo*

Ev - er am I haunted by a pair of eyes so

*p*

*poco rit.* *a tempo*

P. deep and gleaming, *a tempo* In whose wealth un -

*poco rit.* *grazioso*

*poco ten.* *poco accel. e cresc.* *f* *dim.*

P. fath-omed lie the shafts of love a - sleep and

*poco accel. e cresc.*

*Più lento* *molto rall.*

P. dreaming. Ev-'ry glance she gave me woke my

*a tempo* *poco accel.* *molto rall.*

*f rit.*

*molto lento*

P. heart and roused my soul from slum - ber.

*molto lento*



P. *dolce* *ten.* *poco accel.* *rit.*  
 Gen-tle maid-en, tell me, have I seen thee in my dreams, I  
*poco accel.*  
*pp* *ten.* *rit.*

P. won - der? —  
*a tempo tranquillo* *pp* *dim.* *ppp*

P. *Animato*  
 Come, Na - to - ma!  
*marcato* *mf molto cresc. e accel.* *f*

P. *pp*  
 Tell me of your peo - ple, — tell me of Na - to - ma; —  
*p* *pp subito*

(taking the amulet, which is hanging  
around Natoma's neck, in his hand)

**Lento**

P. and see!\_what is the secret of this charm you guard so close-ly?

*molto cresc.*

*sfz* *ff*

*sf* *sf* *riten. e molto dim.*

*più dim. e rall.*



Lento

Natoma

N. *pp* *ten.*  
 Would you ask me of my peo-ple, — Of my fa-ther and his

N. fa-ther? — Then I bid you now to

N. lis-ten. *Più lento*

N. *pp*  
 From the clouds came my first fa-ther;

N. *ten.*  
*pp*

Out he stepped up-on the mountain

*colla voce*

N.

O-ver there up-on the main-land, In the ear-ly dawn of

N.

morn - ing, —

*ppp*

N. *pp* *portato*

And his peo-ple — followed af - ter. —

*ppp*



172197

*a tempo*

Soon there came an aw - ful fam - ine, — And his peo - ple paled with

*a tempo*



*f*

hun - ger, — Paled with hun - ger and — the

*f*



*f*

fam - ine, —



## Molto tranquillo

N.   
To the Spir-it of the moun - tain, To the Spir - it  
*p*  
*poco rit.*  
of the wa - ters.  
*poco animando*  
And lo! — his prayer was an - swered;  
*fp poco animando*  
At his feet, in un - told num - bers,  
*fp cresc.*



N. *ten.* Tossed up by the might - y o - - - cean,

*fp* *sempre cresc.* *p*

N. Found

N. *molto cresc.* he there

N. *ff ritenente* the a - ba -

*f* *rit.*

## Molto maestoso

N. *ff* *>*

lo - - - ne, —

*sfz*

N. *p*

Rich with meat the a - ba - lo -

*molto dim.* *p*

*ff*

N. *rit.* *lunga* *Molto lento parlando*

ne. In the old age of my father

*lunga* *rit.* *ppp*

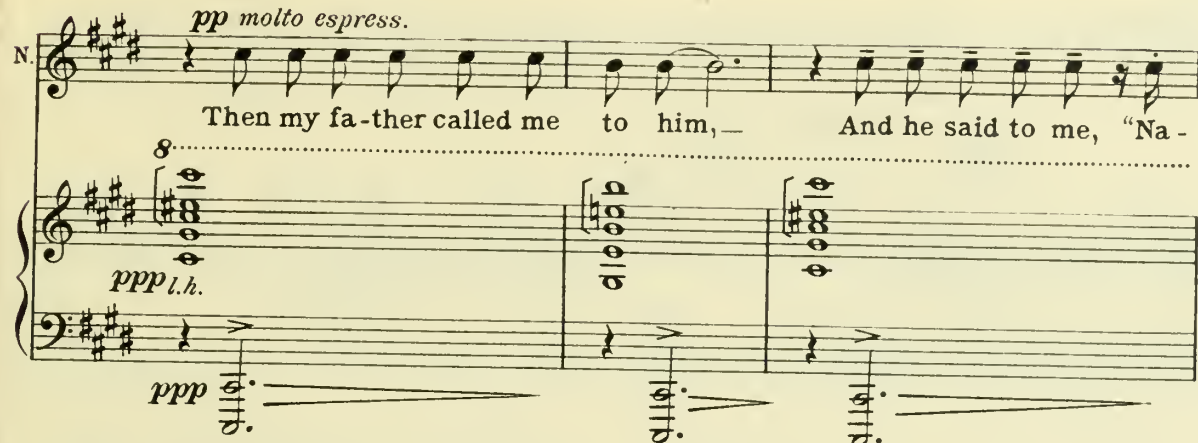
N. All my brothers had departed, Lost in bat-tle with the stranger.



Più lento

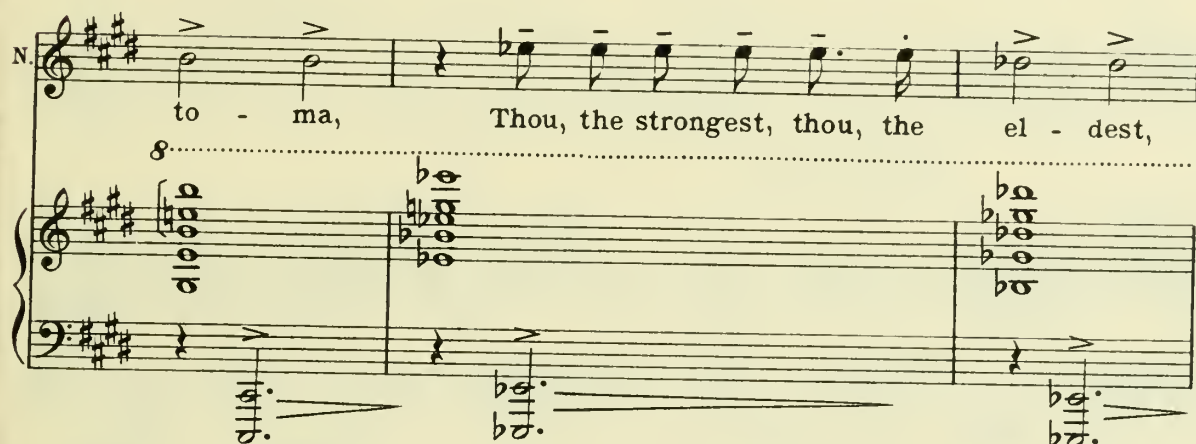
33

*pp molto espress.*

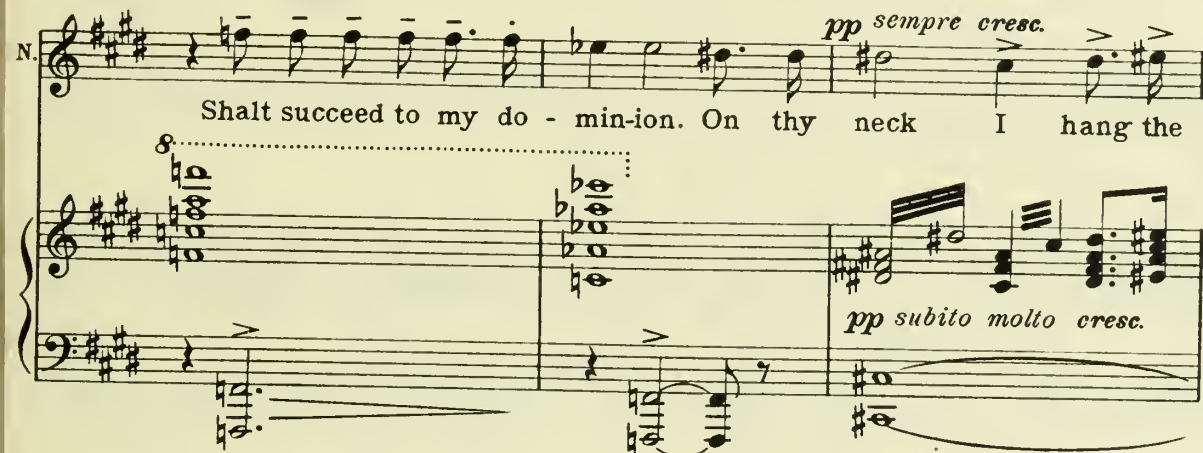
N.  Then my fa-ther called me to him,— And he said to me, "Na-

*ppp l.h.*

*ppp*

N.  to - ma, Thou, the strongest, thou, the el - dest,

*ppp*

N.  Shalt succeed to my do - min-ion. On thy neck I hang the

*pp sempre cresc.*

*pp subito molto cresc.*

N.  to - ken.— Guard the to - ken in thy

*p sempre cresc.*

*f marcato*

N.   
 bo - som - As a deed of gift and   
 molto cresc.

N. *pp subito* *allargando e cresc. possibile*  
 plen-ty — From the Spir-it — to his  
*ten.* *allarg.*  
*ff* *p l.h.* *molto cresc.* *molto cresc.*  
*p*

peo - ple!"

Più mosso

*ff*

*ff*

*ff*

*f accel.*

3

3

3

3

Paul

I sa-lute thee, Na - to - ma, Prin - cess, Queen — and

*sfz* *fp* *fp* *sfz*



N. *Rul-er* of this fair and ra - - -

*ff* *pesante* *accel.* *sfz* *sfz*

N. *Molto animato*

- - - - - *diant coun - try!*

*sfz* *sfz* *f* *sfz* *sfz*

N. *Meno mosso*

*poco a poco rall. e calcando*

*sfz* *ff* *ritenente* *sfz*

N. *Meno*

*rit.* *p* *pp* *ppp*

**Lento Natoma (sadly)** *p*

N. Van-ished are my fa - ther's peo-ple.\_\_\_\_\_

*ppp* *l.h.*

*ppp*

N. Now the stran-ger comes as chief-tain.\_\_\_\_\_

*p* *ppp*

*perdendosi*

*pp* *ppp*

**Paul** **Animando**

P. And there is where lives Bar-ba-ra,\_\_\_\_\_ the

*pppp* *f*

*poco animato*

P. beau - - - ti-ful Bar - - ba - ra?\_\_\_\_\_

*poco animato* *pp* *poco animando*



P. 
 Tell me, Na - to - ma, tell me, tell me,

P. *rit.* *ten.* *p rit.*  
 is she so ver - y beau - ti - ful?  
*colla voce* *dim.* *rit.*

Natoma  
*a tempo*

N.   
Bar - ba - ra, my Bar - ba - ra, my Bar - ba - ra!

*a tempo*  
*p*  
*p accel.*

N.

8

3

3

3

3

rit.

dim.

6

8

6

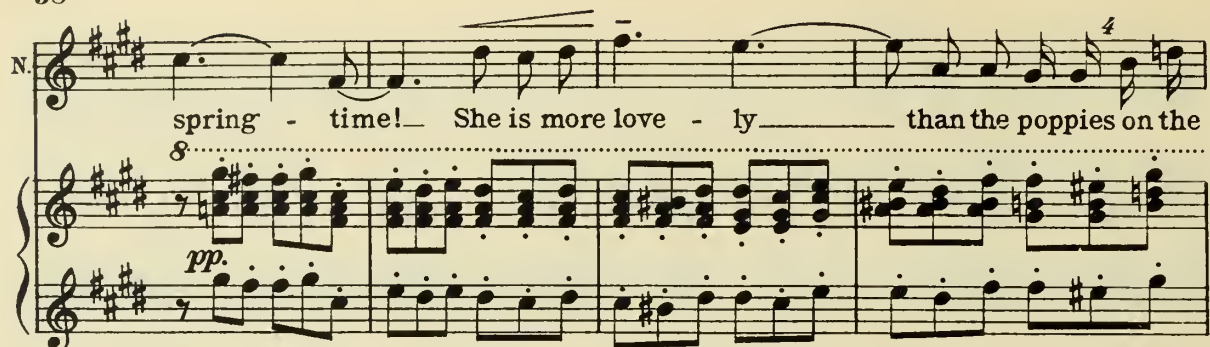
8

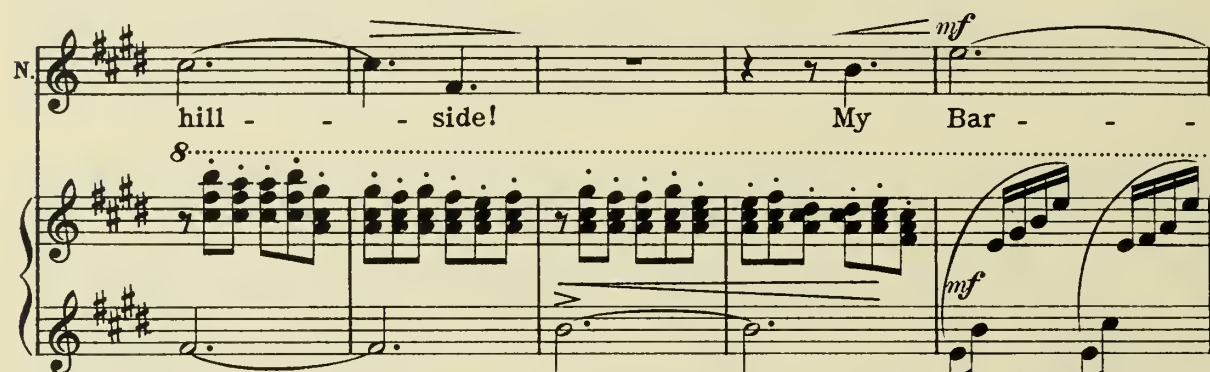
Allegro moderato

*p molto leggiero*

N. She is more beau-ti - ful than the fawn in

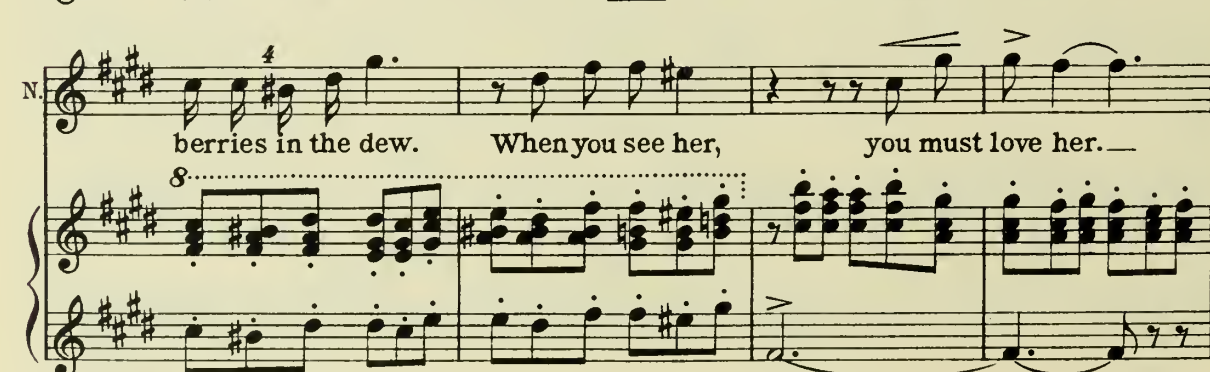
*pp*

N.  *pp.*  
 spring - time! She is more love - ly than the poppies on the

N.  *mf*  
 hill - side! My Bar -

N.  *mf* *p*  
 - ba - ra! Her eyes —

N.  *pp*  
 — are like the stars in blue wa - ter. Her lips — are red

N.  *pp*  
 berries in the dew. When you see her, you must love her. —



N *p molto cresc.*  
Oh, Paul! \_\_\_\_\_ when you see her, \_\_\_\_\_ you will

*fp sempre cresc.*

N love her! \_\_\_\_\_ Oh, Paul! \_\_\_\_\_ when you

N see her, \_\_\_\_\_ when you see her, \_\_\_\_\_ you will

N (Natoma stands transfixed)  
love \_\_\_\_\_ her! \_\_\_\_\_

N

N. It had to be! — It had to be! — Oh, Paul! —

*fp*

N. *cresc. possibile ff* Take — me, beat — me, kill

*ff fz*

N. me, but let me be your slave! —

*accel. Meno colla voce ffz*

N. (She falls at Paul's feet)

*rit. e dim. ffz*



## Scene III

Arrival of Barbara, etc.

**Paul** *pp*

You lit-tle wild flow'r, — Na - to - ma! —

*ppp dolcissimo*

**Più lento**

*pp* *molto cresc.*

**Lento**

*ff* *dim.* *l.h.* *dim. sempre* *p* *pp*

**Andantino**

*pp* O - hé! —

*pp* O - hé! —

**Andantino**

*pp*

First system of a musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics "O - hé!" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex texture with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic accompaniment.

Second system of the musical score, labeled "N." on the left. It includes two vocal staves and a piano accompaniment. The vocal staves have the lyrics "Natoma parlando" and "Bar - ba-ra!". The piano accompaniment continues with a similar complex texture of beamed notes. A dynamic marking "p" (piano) is visible in the piano part. The system concludes with a double bar line.



8.....

7

Convent Girls  
(behind scene)

A -

A -

*cresc.*

float, — a - float, — a - float in our o - pen boat, — We

float, — a - float, — a - float in our o - pen boat, — We

*p.*

swing on the eve - ning — tide; — The low waves gen - tly —

swing on the eve - ning — tide; — The low waves gen - tly —

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with triplets and a sustained octave line marked '8'. The bass staff provides a harmonic foundation with chords and moving lines, marked with 'p.' for piano.

glide. — We come, — we come, — fair isle of the Sun - set

glide. — We come, — we come, — fair isle of the Sun - set

The piano accompaniment continues with similar textures, featuring triplets and sustained notes in the treble, and a steady bass line.

sea, — To bring — her home to — thee, — Sweet

sea, — To bring — her home to — thee, — Sweet

The piano accompaniment concludes with sustained chords in the treble and a final bass line.



Bar-ba - ra, home to thee! O - hé! O -

Bar-ba - ra, home to thee! O - hé! O -

hé! O - hé! O - hé! A -

hé! O - hé! O - hé! A -

*pp poco rit.* *a tempo*

*pp poco rit.* *a tempo*

*pp poco rit.* *a tempo*

float, a - float, a - float in our o - pen

float, a - float, a - float in our o - pen

## L'istesso tempo

**Soprano**  
boat, \_\_\_\_\_ We

**Alto**  
boat, \_\_\_\_\_ We

**Tenor**  
Our mis - tress

**Retainers**  
Our gen - tle mis - tress comes at last, So lift your voic - es high.

**Bass**

## L'istesso tempo

swing on the eve - - ning tide, \_\_\_\_\_ The

swing on the eve - - ning tide, \_\_\_\_\_ The

comes at last, \_\_\_\_\_ So lift your voic - es high. \_\_\_\_\_

Her drear - y con - vent days are past, \_\_\_\_\_



low waves gen - tly glide, We

low waves gen - tly glide, We

— Her drear-y con-vent days are past,

— are past, And turned to rev-el - ry.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal staff has a treble clef and a key signature of two sharps. The second vocal staff has a bass clef and a key signature of two sharps. The piano accompaniment has a treble clef and a key signature of two sharps. The first vocal staff has a treble clef and a key signature of two sharps. The second vocal staff has a bass clef and a key signature of two sharps. The piano accompaniment has a treble clef and a key signature of two sharps.

come, we come, fair isle of the Sun - set

come, we come, fair isle of the Sun - set

lift your voic-es high, lift your voic-es high! Our mis - tress

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal staff has a treble clef and a key signature of two sharps. The second vocal staff has a bass clef and a key signature of two sharps. The piano accompaniment has a treble clef and a key signature of two sharps. The first vocal staff has a treble clef and a key signature of two sharps. The second vocal staff has a bass clef and a key signature of two sharps. The piano accompaniment has a treble clef and a key signature of two sharps.

sea, \_\_\_\_\_ To

sea, \_\_\_\_\_ To

comes! \_\_\_\_\_ Our mis - tress

Her drear-y con-vent days are past, And turned to rev-el - ry.

bring — her home to — thee, \_\_\_\_\_ Sweet

bring — her home to — thee, \_\_\_\_\_ Sweet

comes at last, \_\_\_\_\_ So lift your voic - es high! \_\_\_\_\_

She comes at last, \_\_\_\_\_



Bar-ba-ra, home to thee! O -

Bar-ba-ra, home to thee! O -

so lift your voic-es high!

she comes at last, our gen-tle mis-tress comes at

hé! O - hé! O -

hé! O - hé! O -

Her con-vent days are past, Our mis-tress comes at last!

last, lift your voic-es high, lift your\_

hé! O - hé! O - hé! O -

hé! O - hé! O - hé! O -

Her con-vent days are past, — And turned to rev-el - ry! — Her convent days are past!

voic-es high! Her con - vent days are past, —

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords, each marked with a fermata. The bass staff contains a melodic line with eighth and sixteenth notes, accented with greater-than symbols (>).

hé! O - hé! O - hé! A -

hé! O - hé! O - hé! A -

Our mistress comes at last! Her convent days are past, and turned to rev-el-ry!

are past!

The piano accompaniment continues with similar chordal textures in the treble and a more active melodic line in the bass, including some sixteenth-note passages.



float, \_\_\_\_\_ a - float, \_\_\_\_\_ in o - - - pen

float, \_\_\_\_\_ a - float, \_\_\_\_\_ in o - - - pen

She comes! \_\_\_\_\_ she comes! \_\_\_\_\_ Lift your voic -

She comes! \_\_\_\_\_ she comes! \_\_\_\_\_ Lift your voic -

*marcato*

*molto cresc.*

boat, \_\_\_\_\_ She comes! \_\_\_\_\_

boat, \_\_\_\_\_ She comes! \_\_\_\_\_

es high! She comes! \_\_\_\_\_

es high! She comes! \_\_\_\_\_

*fp* *pp*

*p* *pp* *poco a poco cresc.*  
 She comes! with loud ac - -

*p* *pp* *poco a poco cresc.*  
 She comes! with loud ac - -

*pp*  
 She comes! — With

*pp*  
 She comes! — With loud ac-claim we cheer her

*pp* *poco a poco cresc.*  
 claim we cheer her name, —

claim we cheer her name, —

loud ac-claim we cheer her name! with loud ac-claim we cheer her

name! with loud ac-claim we cheer her name!

*sempre cresc.*



we cheer her name, \_\_\_\_\_  
 divisi we cheer her name, we  
 with loud ac - claim, we  
 name! With loud ac - claim we  
 Bar - ba-ra! Bar-ba-ra!

*f* *ff* *sfz* *sfz*

with  
 cheer her name with loud ac - claim, we  
 cheer her name with loud ac - claim, we  
 cheer her name, we cheer her  
 our joy and pride, our joy and pride!

*ff* *ff*

name, Our joy and

name, Our joy and

Bar - ba - ra!\_\_\_\_\_

Our gen - tle mis - tress comes at last, So lift your voic - es high!\_\_\_\_\_

*fp sempre cresc.*



pride, \_\_\_\_\_ Bar - ba-ra!

pride, Bar - ba - ra! Wel - come home!

Our gen - tle mis - tress comes at last, So lift your voic - es high!

Bar - ba - ra! \_\_\_\_\_

*p molto cresc.*  
Wel - come home! wel - come home! We cheer thy

*p molto cresc.*  
Her convent days are past! her convent days are past! We cheer thy

*p molto cresc.*  
Wel - come home, sweet Bar - ba-ra! We cheer thy

*p molto cresc.*  
Her convent days are past! her convent days are past! We cheer her, we cheer her!

*p molto cresc.* *molto cresc.*

name \_\_\_\_\_ with loud \_\_\_\_\_ ac -

name \_\_\_\_\_ with loud \_\_\_\_\_ ac -

name \_\_\_\_\_ with loud \_\_\_\_\_ ac -

— Our gen-tle mis - tress comes at last, We cheer her name with loud ac -

*molto allarg. e cresc. possibile*

**ff**

**Molto maestoso**

claim! \_\_\_\_\_ Praise our

claim! \_\_\_\_\_ Our ho - ly

claim! \_\_\_\_\_ All praise to

claim! \_\_\_\_\_ Our ho - ly church, we

**Molto maestoso**

**ff**



ho - - - ly church, and for thy  
church, - we thank thee - - for thy - - grace, and  
thee, our ho - - ly church, - - we thank - - thee for thy  
thank thee for thy grace, and for thy man - y

*Allegro con fuoco*

man - y bless - ings, praise to thee! - -  
for - thy bless - ings, praise to thee! - -  
man - y bless - ings, praise to thee! - -  
bless - ings, praise to thee! - -

*Allegro con fuoco*

*molto pesante e tutta forza* **ff**





## Don Francisco

F. To you, il - lus - trious Pa - dre,

F. my house, and all who with me a - bide, are in -

## Father Peralta (placing Barbara's hand in that of her father)

F. P. debt-ed. The debt is ours, — Don Fran - cis - co!

P. In the beau - ty of her char - ac - ter your

F.P. daugh - ter has been an in - spi - ra - tion to

## Meno

(Barbara's and Paul's eyes meet)

F.P. all, — to all a - round her.

*molto espress.* *ritenuto* *poco a poco in tempo*

*p*

F.P. She pro-claims with pride and yet with mod-es - ty the no-

F.P. bil - i - ty — of both your hous - - es.

Più mosso

*f*



Animato  
Don Francisco

Good friends, I bid you all to en-ter and drink — with me —

to this glad re-un - i-on. — But

(seeing Paul)

*pesante*

stay! we are hon-ored by the pres-ence of a stran - ger.

*senza tempo* *a tempo*

*colla voce*

Natoma (simply)

This is Se-ñor Paul, from the big ship that came from o'er the

*rit.*

## Animato

N. *wa - ters.*

*pp riten. a tempo*

## Molto maestoso

P. *Paul* *I am Lieutenant Paul*

*a tempo*

P. *Mer-rill* *of the brig "Lib - er-ty,"* *from the U-*

P. *nit - - ed States.*

*cresc. possibile fff*



P.

*ff*

P.

Molto animato

*ff*

P.

(Paul bows low)

*ff*

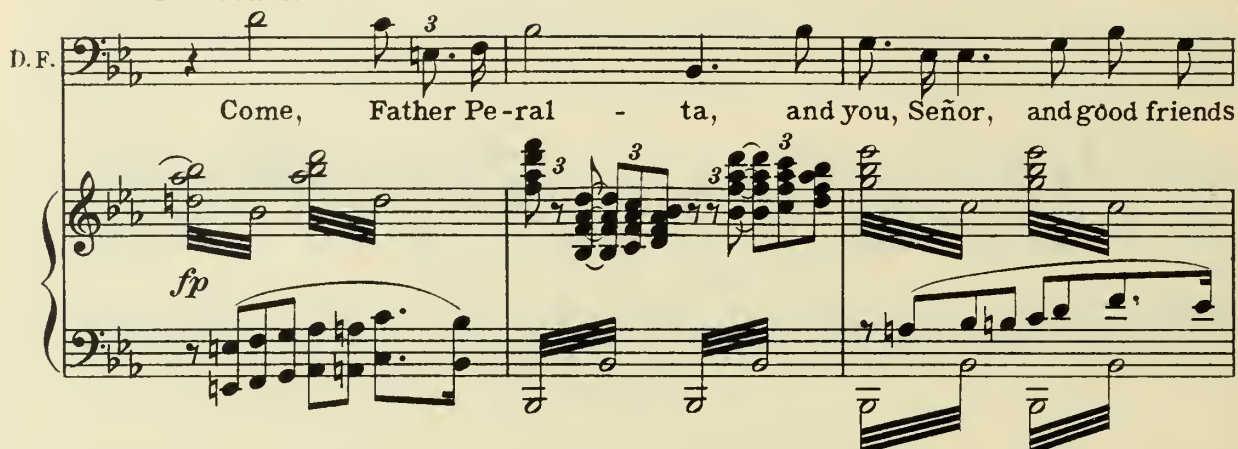
P.

*rubato* *ten.* *rit.* (Barbara's eyes rest on Paul)

May I do homage to your beau-ti-ful daugh-ter?

*p* *colla voce* *p* *espress.* *p* *ritenuto* *p*

Un poco maestoso  
Don Francisco

D.F.  Come, Father Pe-ral - ta, and you, Señor, and good friends

D.F.  all, ——— complete my joy by drinking round my

D.F.  board — from a cask of Spanish wine. — Come within!

D.F. 



## Ensemble

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows fall, We bid thee wel - come

*tutta forza*  
*ff*

*coll' 8<sup>ve</sup>*

home, ————— Where hap - pi - ness and peace shall be found,

home, ————— Where hap - pi - ness and peace shall be found,

home, ————— Where hap - pi - ness and peace shall be found,

home, ————— Where hap - pi - ness and peace shall be found,

*coll' 8<sup>ve</sup>*

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

*coll 8ve*..... 8.....

bid thee to roam, We wel - come thee home, ——— wel - come home, —

bid thee to roam, We wel - come thee home, ——— wel - come home, —

bid thee to roam, We wel - come thee home, ——— wel - come home, —

bid thee to roam, We wel - come thee home, ——— wel - come home, —

8.....



— wel - come to thy home, come to thy

— wel - come to thy home, come to thy

— wel - come to thy home, come to thy

— wel - come to thy home, come to thy

*animato*

*Più mosso* *p* *pp*

home, thy home!

*p* *pp*

home, thy home!

*p* *pp*

home, thy home!

*p* *pp*

home, thy home!

*Più mosso* *p*

sempre dim. *dim.*

*ppp* *Poco più mosso* (All exeunt)

Now wel - come home!

Now wel - come home!

Now wel - come home!

Wel - come!

*Poco più mosso*

*ppp* *dim.*

*ppp* *rit.*

Kettledrums



Lento

*pp* *f* *dim. e rall.*

*p* *agitato* *f* *rit.* *p*

Lento espressivo

Natoma

N. Oh, the wonder of his speaking, Like the wind up - on the

*ppp*

N. moun - tain, Like the riv - er thro' the val - ley!

*ppp*

Più lento

N. Speak to me a - gain, my chief - tain! —

*pp* *molto rit.* *ppp*

## Allegro feroce ma non troppo agitato

(Castro appears suddenly, and confronts Natoma)

*sfz* *p* *sfz* *fz* *sfz* *p molto cresc.*

*cresc.*

## Scene IV

Castro

Natoma, Castro, Alvarado, etc.

c. Can I be-lieve my eyes? — You, the i - dol of our

c. peo-ple, — the daugh - ter — of your

c. might-y fa - ther, — to fetch and carry for these dogs!

*sfz* *fp* *f* *sfz*



## Natoma

2

N. *Cas - tro, — what do you mean?*

C.

*sf* *fp* *sf*

N. *Hear me! — The e-vil one has*

C. *f* *ff* *f*

*f* *ff* *f*

C. *cast a spell o-ver Na - to - ma, — or she would not leave her*

*fp* *fp* *fp*

*f*

C. *fa - - - ther's peo - ple to spend her days — with*

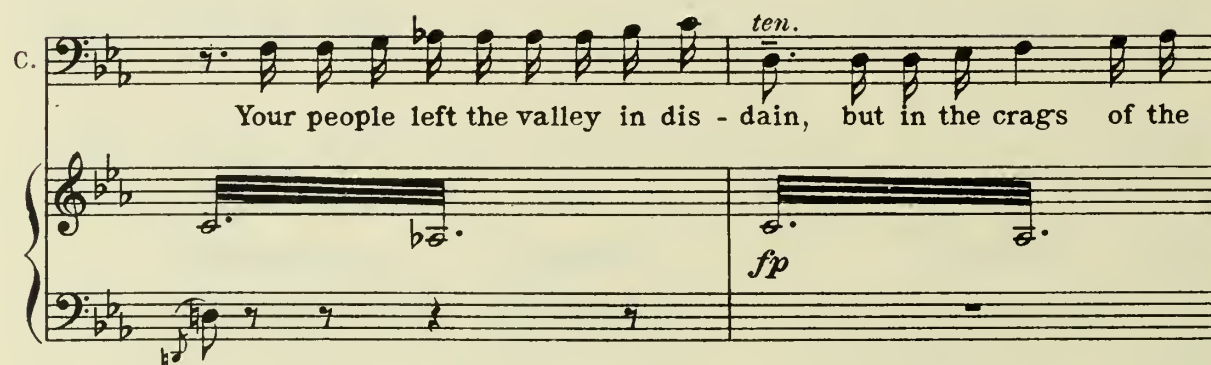
*ff* *ff* *ff* *ff*

C. 

strangers. \_\_\_\_\_ Listen to me! \_\_\_\_\_

C. 

Listen to me! \_\_\_\_\_

C. 

Your people left the valley in dis - dain, but in the crags of the

C. 

moun - tains \_\_\_\_\_

*molto cresc.* *ff* *fp*



*molto cresc.* *ff* <sup>2</sup>

C. they pray for a chieftain.

*p molto cresc.* *ff*

*ff* *f*

C.

*ff* *f*

*ff*

C. Ah! Na - to - ma!

*f* *ff*

*ff*

C. Na - to - ma, be - hold me!

*ff*

*p*

C. They call me Jo - sé Cas - tro. It is not my

*p*

*fp*

*p*

*molto cresc.*

C. name, — not my name: — I am Tu-ol-

*fp*

*fp molto cresc.*

*p*

C. um-ne, — he who leaves no trail. — Your

*ff*

C. peo - ple — are my peo - ple!

*3*



C. *f* *p*  
Come!

*cresc.*

C. *dim.* *p*  
come \_\_\_\_\_ with me! \_\_\_\_\_

*dim.* *p*

C. *p molto cresc.*  
Together\_ we will sweep the land \_\_\_\_\_ of these

*fp* *fp* *cresc.*

C. *stran - gers, — as the win - ter tem - pest shakes — the*

*fp cresc.*

C. *leaves — from the trees! —*

*fp*

N. *Natoma ff*

*Don't touch — me!*

C.

*10*

*ff accel.*

*sf*

N. *Molto agitato*

*You — are — no In - dian! —*

*ff*

*fz*



N.

—

*f*

*f*

*f*

*dim.*

Castro *p*

*Soft - ly! soft - ly! I would not make you*

*fp misterioso*

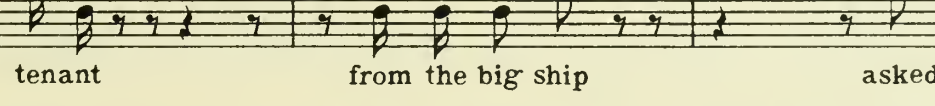
*fp*

*fp*

*pp*

*pp*

Musical score for the song "The Young Lieutenant". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "an - gry; and yet, me - thinks, if that young Lieu -". The score includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with eighth and sixteenth notes, and a treble part with chords and single notes. Dynamics include *p* (piano), *fp* (fortissimo piano), and *pp* (pianissimo). The tempo is marked "Allegretto".

C. 

C. *to his wigwam, — you would not say him*

C. *nay!*

(he laughs)

C. *Ah! ha! ha! ha! ha! ha!*

Molto meno

N. *Natoma ff* *Takes up jar on her shoulder and*

*You half-breed!*



exit at the back of well. As she goes off, Castro comes to edge of well, leans

*ff*  
8va bassa .....

over it, and calls out to her, but under his breath)

8va bassa ..... : *attacca*

**Moderato Castro (alone)**

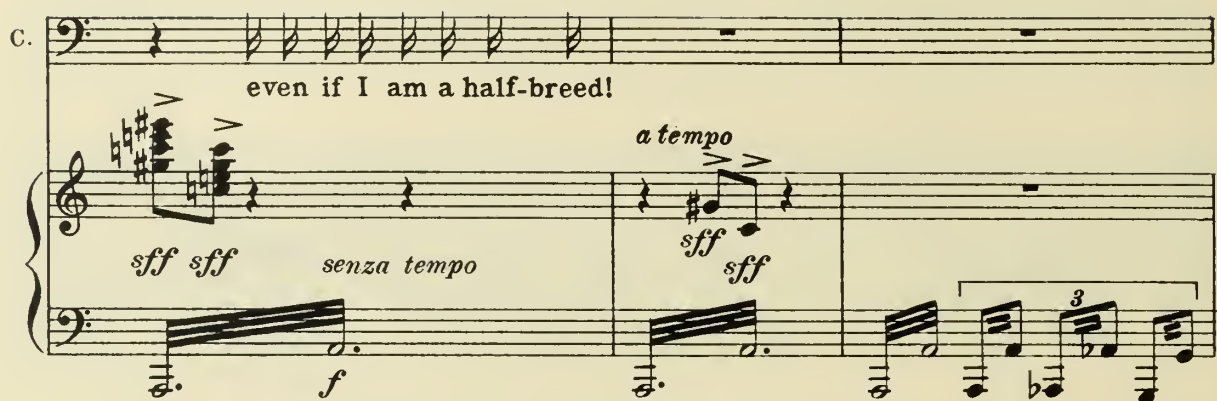
c. *sf* *fp*

It is not you — he will ask to his wigwam — It is

c. *fp*

Barbara! I know it!

*ff*

C. 

even if I am a half-breed!

*a tempo*

*sf sf* *senza tempo* *sf sf*

*f*



*f* *ppp*

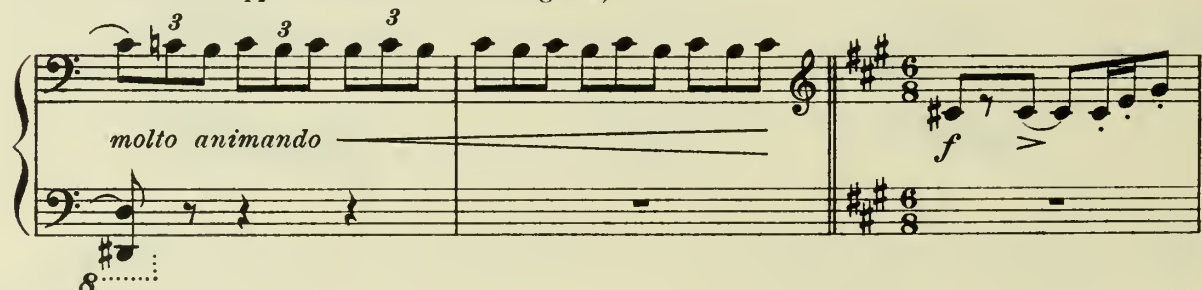
8<sup>va</sup> bassa .....



*cresc.* *cresc. molto*

8<sup>va</sup> bassa .....

(Alvarado appears with Pico and Kagama)



*molto animando*

*f*

8.....



*f*



(They tune their guitars)

81

Meno mosso

Piano introduction with guitar tuning. The music is in 6/8 time, key of D major. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Meno mosso'.

C. Castro *p* She has come!

*poco rit.*

Castro's entrance with a piano accompaniment. The tempo is marked 'Meno mosso'. The music is in 6/8 time, key of D major. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Meno mosso'.

Alvarado (pausing) *p* Moderato

A. What, Bar-bara? *p* ma distinto 3 poco meno

C. The Padre brought her with the convent girls; they're all in-

Alvarado's entrance with a piano accompaniment. The tempo is marked 'Moderato'. The music is in 6/8 time, key of D major. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

C. *portato* (Alvarado shows his anger)

side, and with them that young of-fi-cer.

*ffz*

Alvarado's entrance with a piano accompaniment. The tempo is marked 'Moderato'. The music is in 6/8 time, key of D major. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

C. *animato più f* *con abbandono rit.*

Bar-ba-ra has eyes for no one but him; she is en -

*fz animato rit.*

Alvarado's entrance with a piano accompaniment. The tempo is marked 'Moderato'. The music is in 6/8 time, key of D major. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato'.

Moderato  
Alvarado

Moderato

Alvarado

A. You're de - mented! Non-sense!

C. tranced. It is true!

A. Musical score for 'Wait until I see her!'. The score is in 2/4 time and G major. It features a vocal line (A) and a piano accompaniment. The vocal line starts with a bass clef and a key signature of one sharp (F#). The lyrics 'Wait until I see her!' are written below the vocal line. The piano accompaniment consists of two staves, both with a key signature of one sharp (F#). The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line with eighth and sixteenth notes. The score is divided into three measures by vertical bar lines.

A. *f* *animato* *fp* *f* *f*

Here, Ka - ga - ma, Pi - co,

(Castro goes to arbor, where he hides)

A. *our ser-e - nade!* *accel.* *sfz*



# Serenade

83

Moderato

A. *p* When the sun - light dies, — When the feet have pressed, Are the

*simile*

A. night-wind sighs, When the dove is a - sleep in the tree, pop - pies blessed, And the vi - o - lets yield their per - fume;

*3 ten. a tempo*

*colla voce*

A. — I will come, my love, With the stars a - bove, — To pay hom-age, fair 'Tis the wild, wild rose, — Ev - 'ry-where it blows, — From thy beau-ty hath

A. *a tempo* 1. 3. cous - in, to thee, fair cous - in, to thee. stol - en its bloom, hath

A. 2. 3. Where thy stol - en its bloom. Oh, my

A. *la - dy - love, — oh, my la - dy - love, — Leave me not in the dusk to re -*

*pp*

A. *pine; — Oh, my la - dy - love, — oh, my la - dy - love, — Bid me*

A. *rit.* *sing to thy beau - ty di - vine! —*

*rit.* *f*

(Barbara appears in doorway of porch) **Barbara**

*f* *Ju - an Bau - tis - ta! —*

*sf* *sf*



## Scene V

Allegro giusto

Alvarado

A. *f* Fair-est cous-in!

*ff*

Meno

*molto rit.*

A. *f* Stand— where thou art, — and put to shame

*rit. p*

A. *rit.* the jewels of the night!

*a tempo*

*f sfz*

Tempo giusto

Barbara

*ten.*

B. *a tempo* I do re-call that song — un - der my

*a tempo*

*colla voce p*

*ritenente*

Tempo I

B. *convent win - dow.*

*ritenente*

*imitating Alvarado*

A. *Alvarado* *Poco animato*

'Twas I who sang it to thee from be -

A. *rit.*

hind the man-za - ni - ta bush.

*dolce*

*rit.* *tranquillo*

A. Ah! beau-teous Bar-ba-ra, how sweet of you to re -

B. *Barbara*

Fie! up-on you, Ju-an!

A. *member!*

*p* *a tempo* *cresc.* *sf*



## Andante

B. You sang that same song to Chi-qui - ta\_

B. or was it Te - re - si - ta? and you swore it was writ - ten for

B. her and her a - lone.

A. Alvarado

A. lone!

Nay, nay! to thee a -

*grazioso*

Barbara

B. *3 rit.*  
A little bird flew in-to the convent with the mes-sage; ——— you

*a tempo*  
*colla voce*  
*p*

B. know ——— lit - tle birds

B. *leggiere* *a tempo*  
can some-times fly e - ven o - ver con-vent walls. *a tempo*

A. Alvarado

'Tis

*a tempo*

A. cal - um - ny! *rit.* *3* Lis-ten to me, — I im -

*f* *rit.* *ffz* *ffz*



## Allegro con spirito

Tenor

Drinking-Chorus  
(behind Scene)

To him who drinks the

Bass

To him who drinks the

(Orchestra behind Scenes)

## Allegro con spirito

Alvarado

plore!

wine of Spain,

All oth - er joys of life are vain,

good old wine of Spain,

All oth - er joys of life are vain,

And Bac - chus laughs to see us quaff The

And Bac - - chus laughs to see us

good old wine of Spain, the

quaff The good old wine of Spain, the good old

good old wine of Spain!

wine of Spain!



Tra la la la la la tra la la la la! Tra la la la la la  
 Tra la la la la!

Barbara  
 Oh, won - - - drous day,

*pp*

la la la la la! Tra la la la! Tra la la la!  
 la la la la! Tra la la la! Tra la la la!

that brings me home once more -  
 Alvarado  
 (interrupting) Hear me, Bar-ba-ra!

22341

— Tra la la tra la la tra la la! Tra la la la la la la la la la

— Tra la la tra la la tra la la! Tra la la la la la la la la la

*molto cresc.*

*pp cresc.*

A. You're no long-er a girl, but a

la!

la!

*fz*

A. wo - man.

*mf*



*ff.* Tra la la la! tra la la la! tra la la, tra la la, tra la

*ff.* Tra la la la! tra la la la! tra la la, tra la la, tra la

*f*

*sfz* *sfz* *p*

3 3 3

la!

la!

*secco*

*Meno mosso*

*Alvarado* *f* *p*

I am, — sweet Bar-ba-ra, with ev-'ry

*f cresc. molto* *sfz* *sfz* *p*

*più agitato*

drop of my heart's blood, my life! my love! my soul!

*mf cresc.* *acccl.* *sfz*

3 3 3

## Molto appassionato


A.

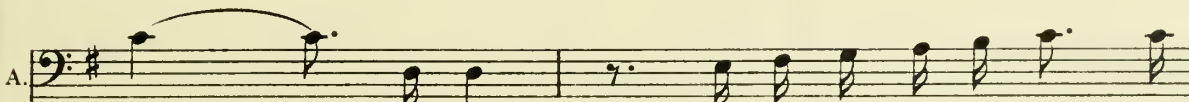
A. *molto appassionato*  
Fair one, lis-ten to my  
*Sonore*  
*dim.*

A.

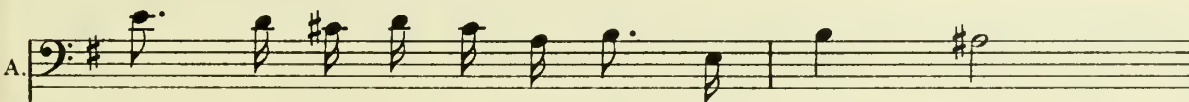
A.



A.   
 give to rav-ish from thy lips a to - ken! \_\_\_\_\_

A.   
 Bar - - - ba - ra! to hold thee in my arms I'm

A.   
 yearn - ing: Fair one, gaze with - in my eyes To see the

A.   
 fire that still a - lone for thee is burn - ing!

A. Fair one, lis-ten to my vow of love, a vow that from my ver-y soul is

A. spok - en! Fair one, I pray, give me thy re-ply,

A. On thy an-swer will I live or die!

A. Bid me to live, to live\_ or



Tempo I  
Girls (behind scene)

Falsetto Tenor *f* Bar-ba-ra! Bar-ba-ra!

Tra la la la! tra la la la! Ah, ha ha ha ha

Bass *f* Tra la la la! tra la la la! Ah, ha ha ha ha

die! —

Tempo I

*sfz* *f* *f* *molto accel. e cresc.*

ha! —

ha! —

*ff*

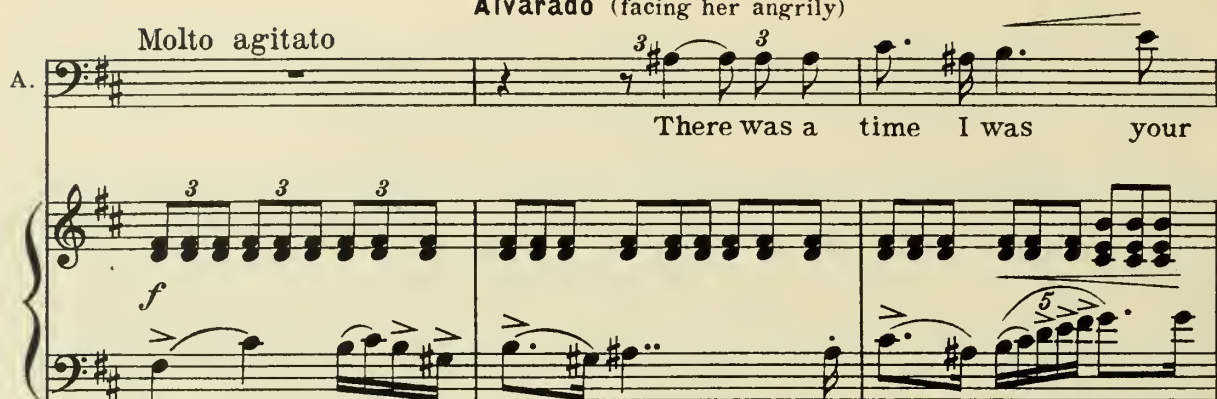
Barbara

B. *f* Yes, yes, I'm com - ing!

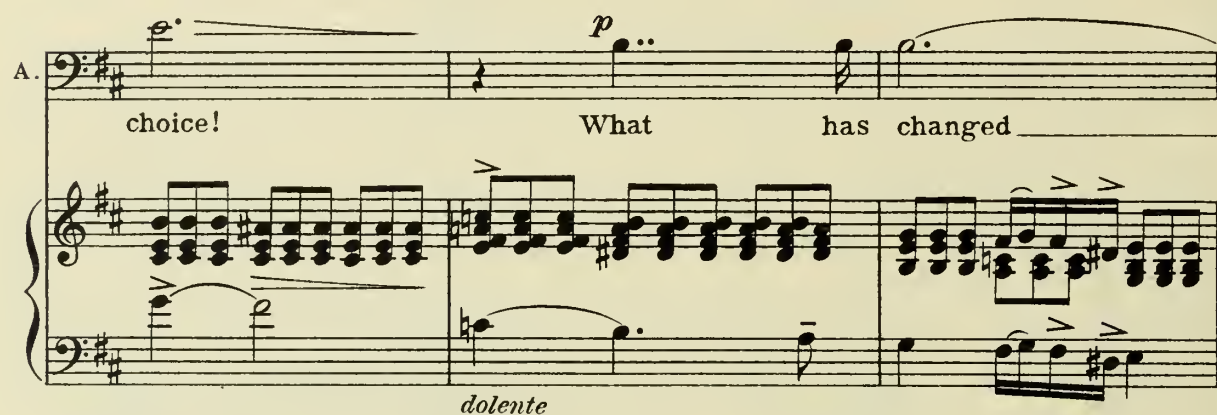
*sfz* *sfz* *sfz*

## Alvarado (facing her angrily)

Molto agitato

A. 

There was a time I was your

A. 

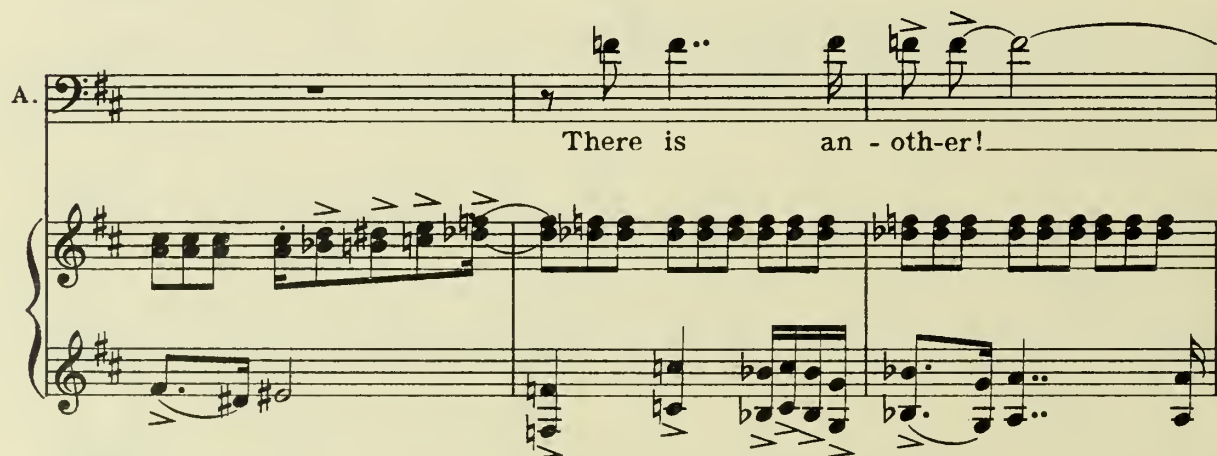
choice! What has changed

*dolente*

A. 

my cousin?

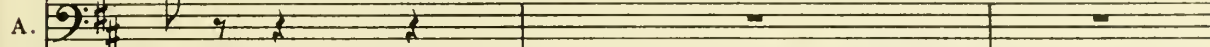
*sempre incalzando*

A. 

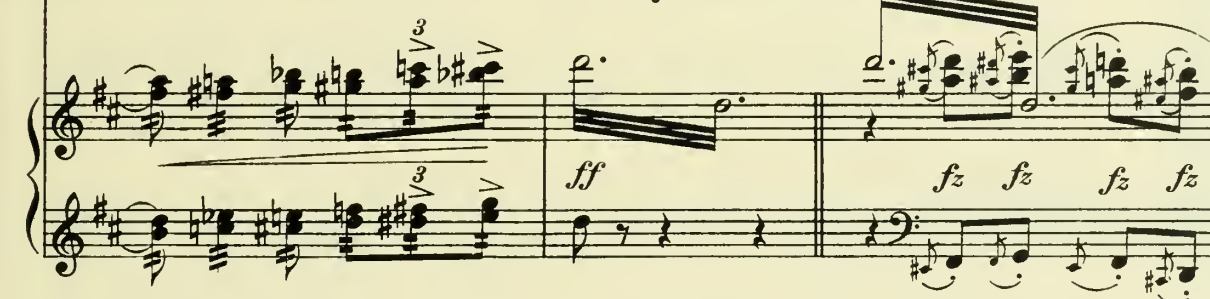
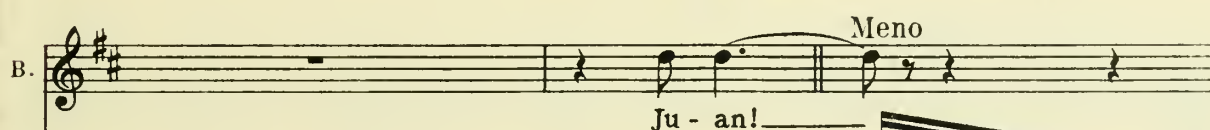
There is an - oth - er!



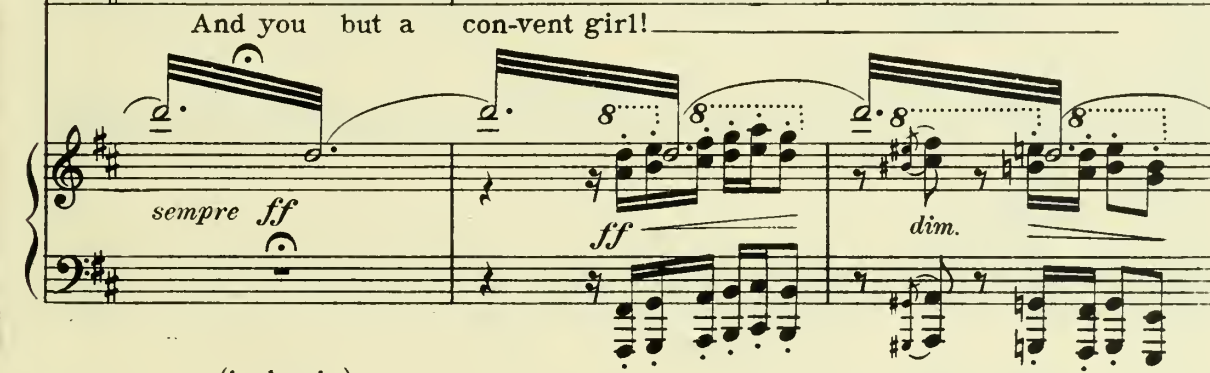
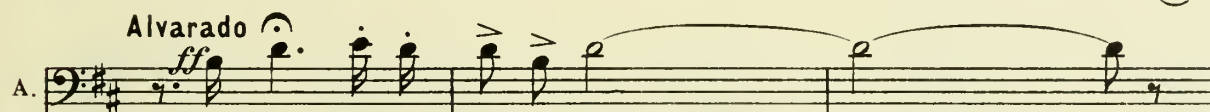
Barbara



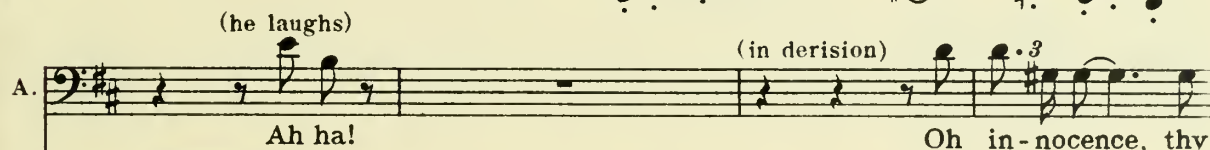
Meno



Alvarado



(he laughs)



name \_\_\_\_\_ is Bar-ba-ra \_\_\_\_\_ de la Guer - - -

*a tempo. poco accel. più allarg.*

*fp cresc.* *ff* *a tempo* *fz*

**Più agitato**

Girls *ff* Bar - - - ba-ra! Bar - -

Tenors *f* Tra la la la! tra la la la!

Basses *f* Tra la la la! tra la la la!

Chorus (behind scenes)

**Più agitato**

*fz* *fz*

**Più agitato**

Barbara *f* Not an-oth-er word! \_\_\_\_\_

A. ra! \_\_\_\_\_

**Più agitato**

*fz* *fz* *fz* *f*



ba - ra!

tra la la, tra la la la la la la la la la la!

tra la la, tra la la la la la la la la la la!

*fz* *fz* *fz* *fz* *fz*

B. I'm com - - - - ing!

A.

*ff* *fz* *fz*

A. Alvarado *ff* You -

*ffz*

A. *ff*  
— prefer a stran — — — — —

B. *ffz*  
*ff*  
*ff*

B. Barbara *3* *3*  
Your ev-e-ry word is an in-sult! — I

A. — — — — — ger! —

*con tutta forza e molto cresc.*  
*fff*

(exit quickly into hacienda)

B. leave — — — — — you!

*cresc.*  
*molto accel.*

A. Alvarado (alone, enraged) *Meno mosso* *ff* *3*  
San-ta Ma-ri — — — — — a!

*sfz* *f*



A. *a tempo* *in tempo*  
 — *declamato* I, — Ju-an Bautis-ta Al-va -

A. *portato*  
 ra-do, to be jilt - - ed by this convent girl, — who is

A. *ten.*  
 mine by ev-'ry right! —


A. (sneeringly)  
 'Tis the damn'd A-me-ri - ca - no!

*tutta forza*  
***ff*** *tr* *tr* *tr* *tr*  
 A.   
 I will have his  


**Allegro con fuoco**  
 (shouted)

(Natoma is seen secreted in arbor, listening like an Indian)

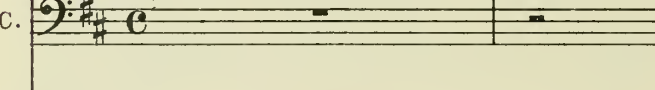
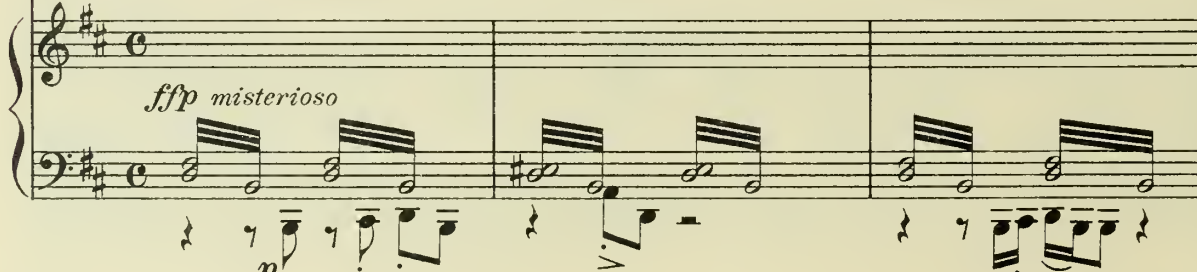
A.   
 life!\_  

(Castro comes out of shadow)

*L'istesso tempo* (♩=♩)

Castro

C.   
 Not so fast!  




(looks around)

C. *There is a bet-ter way!*

C. *To -*

*f feroce*

*ff dim.*

(almost spoken)

C. *morrow at the Fi-es - ta there'll be an hundred of our friends! -*

*colla voce*

*ff*

C. *When the gaie-ty is at its height, I will have swift horses ready.*

*ff*

C. *3* *pp* *falsetto* *in tempo* *animato*

We can steal\_ the girl away to the mountains,

*f* *ff* *sff* *animato* *sf*

C. (in a whisper) *pp* *più f*

where none can follow. The whole

*ppp* *pp sec.*

C. (with savage enthusiasm) *molto cresc.*

coun-try will be with us, for they hate\_ the Ame-ri - ca-nos!

*p molto cresc. e poco accel.* *molto cresc.*

C. *ff* *p tranquillo* *3* *p*

Be guided by me.

*ffp* *pp* *triquillo* *ppp*



Un poco meno

Alvarado

A. *p* Cas-tro, you are right; we must have

A. *f dim.* *Lento* *suave e portato* *p* patience\_ but\_ to - - mor-row!

*poco sf* *declamato accel.* *ritenente* *fp* *molto vibrato* *molto cresc.*

(Natoma comes forth from arbor with water-jar on her shoulder and crosses slowly to left upper)

*Lento* *molto semplice* *pp* *rit. e molto dim.* *pp*

(exit Natoma Left behind hacienda)

Alvarado *p* *Più lento* (exeunt)

A. I nev-er liked that girl.— She broods too much.

Allegro comodo



Scene VI  
(Night begins to fall)

109

(Convent Girls come out of hacienda with Barbara in their midst)

Piano introduction for Scene VI. The music is in 3/4 time, key of B-flat major. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present under the first measure.

Convent Girls

Sopr. I

Sopr. II

Alto

The hour has come for us to sev - - - er

The hour has come for us to sev - - - er

The hour has come for us to sev - - - er

Piano accompaniment for the first vocal entry. The right hand plays chords and moving lines, while the left hand continues the eighth-note accompaniment.

Those hap - py days we've spent to - geth - - - er;

Those hap - py days we've spent to - geth - - - er;

Those hap - py days we've spent to - geth - - - er;

Piano accompaniment for the second vocal entry. The right hand plays chords and moving lines, while the left hand continues the eighth-note accompaniment.

For now the eve-ning shades are fall - - - ing,

For now the eve-ning shades are fall - - - ing,

For now the eve-ning shades are fall - - - ing,

And home the con-vent bells are call - - - ing.

And home the con-vent bells are call - - - ing.

And home the con-vent bells are call - - - ing.

For-get us not in all the splen - - - dor,

For-get us not in all the splen - - - dor,

For-get us not in all the splen - - - dor,



The hom-age new-found friends will ren - - - der;

The hom-age new-found friends will ren - - - der;

The hom-age new-found friends will ren - - - der;

For time will make our hearts the fond - - - er,

For time will make our hearts the fond - - - er,

For time will make our hearts the fond - - - er,

No mat-ter where thy steps may wan - - - der.

No mat-ter where thy steps may wan - - - der.

No mat-ter where thy steps may wan - - - der.

*(rubato)*

The image displays the first two measures of the musical score for 'L'Espresso' by Franz Schubert. The score is written for voice and piano. The key signature is B-flat major (three flats), and the time signature is 3/4. The tempo is marked 'Allegretto'. The first three staves represent the vocal line, and the last two staves represent the piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment begins with a half note G4, followed by a quarter rest, and then a half note A4. The dynamics include 'molto dim.' (molto diminuendo). The score shows the first two measures of the piece.

Un poco più tranquillo  
Barbara

## Barbara

## Pico

## Alvarado

*espress.*  $p \sharp \bullet$

## Castro

Good -

## Kagama

(with dignity)

## Convent Girls

We bid thee

Good - - night! \_\_\_\_\_ un - -

Good - - night! \_\_\_\_\_ un - -

Men

Good - - night! \_\_\_\_\_ un - -

## Ten. I

Good - - night! \_\_\_\_\_ un - -

Ten. I

Good - - night! \_\_\_\_\_ un - -

## Bass

Good - - night! \_\_\_\_\_ un - -

## Bass

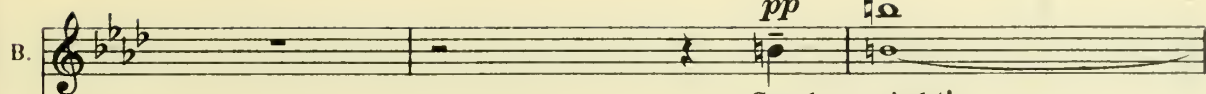
Good - night! \_\_\_\_\_ un -

Un poco più tranquillo

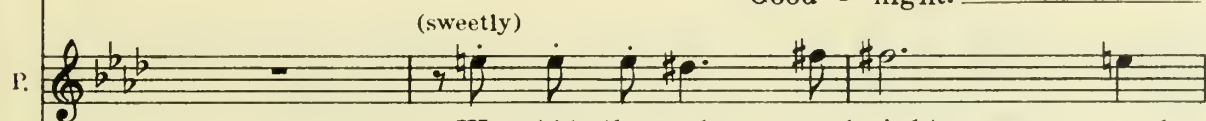
*espressivo*



(to Paul)

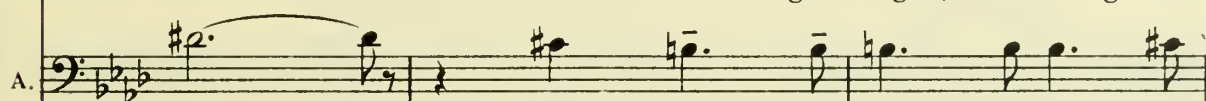
*pp*

Good - night!

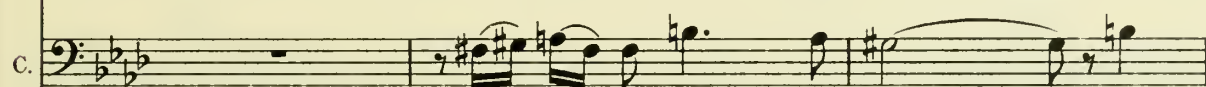


(sweetly)

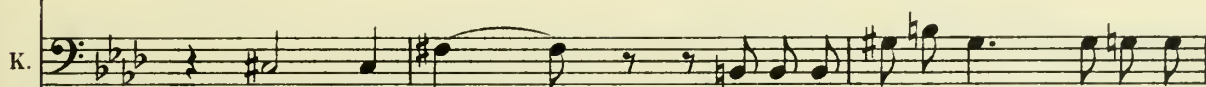
We bid thee all good-night, good -



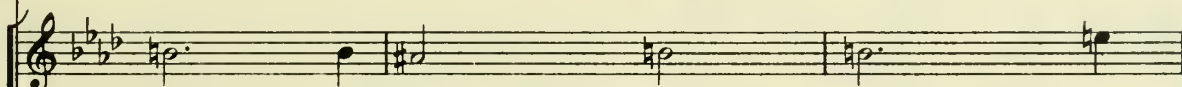
night! un - til the morn - ing light, good -



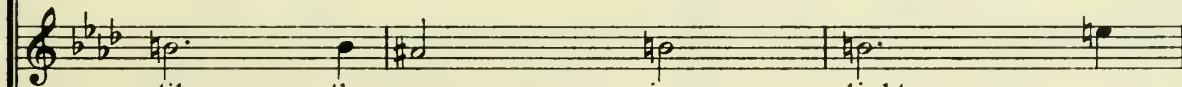
Un - til the morn - ing light we



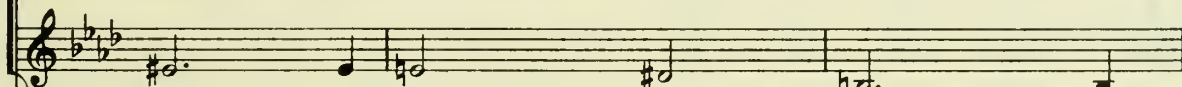
all good night un-til the morning light, we bid thee



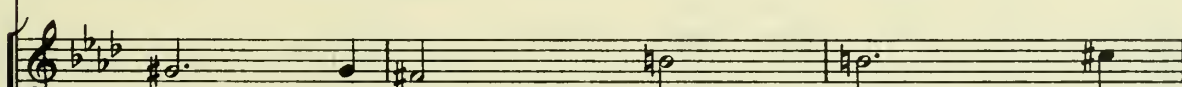
til the morn - - ing light our



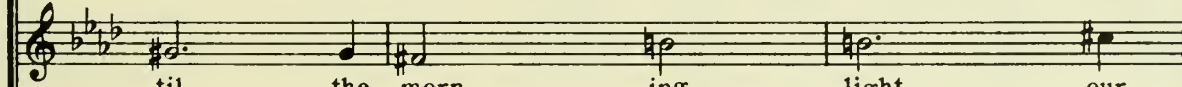
til the morn - - ing light our



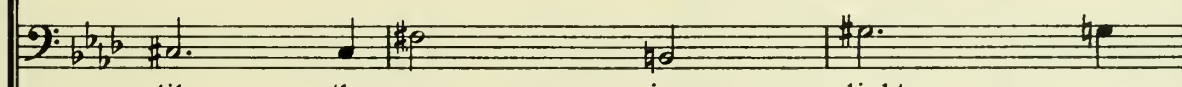
til the morn - - ing light our



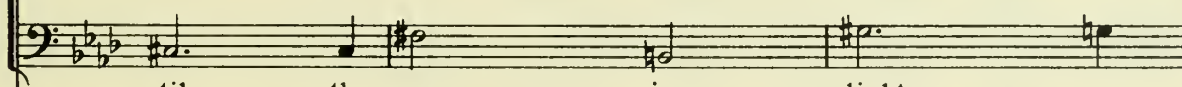
til the morn - - ing light our



til the morn - - ing light our



til the morn - - ing light our



til the morn - - ing light our



B. 

P.   
 night un - til the morn - ing light, good-night!

A.   
 night, good - - night,

C.   
 bid thee all good night,

K.   
 all good night,

  
 glad re - un - ion brings, we bid thee all good-night, good-

  
 glad re - un - ion brings, we bid thee all good-night, good-

  
 glad re - un - ion brings, we bid thee all good-night, good-

  
 glad re - un - ion brings,

  
 glad re - un - ion brings,

  
 glad re - un - ion brings,

  
 glad re - un - ion brings,

  
*dim.*



B.

P. **Paul (to Barbara)**  

 Good-night, good night \_\_\_\_\_ un - til the

A.

K.

*pp*  
 night, \_\_\_\_\_ good - night, \_\_\_\_\_

*pp*  
 night, \_\_\_\_\_ good - night, \_\_\_\_\_

*pp*  
 night, \_\_\_\_\_ good - night, \_\_\_\_\_

*ppp*  
 good - night \_\_\_\_\_ un -

*ppp*  
 good - night \_\_\_\_\_ un -

*ppp*  
 good - night \_\_\_\_\_ un -

*ppp*  
 good - night \_\_\_\_\_ un -

*pp*

*dolcissimo*  
(aside to Paul)

B. *mp*  
Good -

P. morn - - ing - light our glad re -

A. (up stage)  
un - til the morn - ing light, good-night!

K. (up stage)  
good-night, good-night un-til the morn - ing light,

un - til the morn - ing light our glad re -

un - til the morn - ing light our glad re -

un - til the morn - ing light our glad re -

til the morn - ing light our

til the morn - ing light our

til the morn - ing light our

til the morn - ing light our



B. *pp* night!

un - - ion brings! *pp*

A. good-night, good-night!

K. *pp* good - - night!

un - - - ion brings!

un - - - ion brings!

un - - - ion brings!

glad re - un - ion brings!

glad re - un - ion brings!

glad re - un - ion brings!

glad re - un - ion brings!

*pp*

(All exeunt excepting Barbara and Don Francisco)

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a final half note. The bass clef staff contains a rhythmic accompaniment of eighth notes. A first ending bracket labeled '8' spans the final measures of both staves.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the rhythmic accompaniment. A first ending bracket labeled '8' spans the final measures of both staves.

Third system of musical notation. The treble clef staff features a series of chords. The bass clef staff continues the rhythmic accompaniment. A first ending bracket labeled '8' spans the final measures of both staves. The instruction *sempre dim.* is written above the treble staff.

Fourth system of musical notation. The treble clef staff features a series of chords. The bass clef staff continues the rhythmic accompaniment. A first ending bracket labeled '8' spans the final measures of both staves. The instruction *piu dim.* is written above the treble staff.

Fifth system of musical notation. The treble clef staff features a series of chords. The bass clef staff continues the rhythmic accompaniment. A first ending bracket labeled '8' spans the final measures of both staves. The instruction *ppp* is written above the treble staff, and *tran* is written below the bass staff.



## Allegretto comodo

pp

8

The piano introduction consists of two systems of music. The first system is in 6/8 time and features a melody in the right hand with a 'pp' (pianissimo) dynamic marking. The second system continues the melody and adds a bass line in the left hand. Both systems include a first ending bracket marked with the number 8.

8

The second system of the piano introduction continues the melody and bass line from the first system. It also includes a first ending bracket marked with the number 8.

## Chorus (behind scenes)

Sopr. I

Sopr. II

Alto

O - hé! O - hé! We

O - hé! O - hé! We

O - hé! O - hé!

The vocal staves for the Chorus (Soprano I, Soprano II, and Alto) show the lyrics 'O - hé! O - hé! We' and 'O - hé! O - hé!'. The music is in 6/8 time and features a simple melody.

The piano accompaniment for the Chorus consists of two systems of music. The first system is in 6/8 time and features a melody in the right hand. The second system continues the melody and adds a bass line in the left hand.

leggiero

swing on the eve-ning tide, The low waves gently

swing on the eve-ning tide, The low waves gently

O - hé!

The vocal staves for the Chorus show the lyrics 'swing on the eve-ning tide, The low waves gently' and 'O - hé!'. The music is in 6/8 time and features a simple melody.

The piano accompaniment for the Chorus consists of two systems of music. The first system is in 6/8 time and features a melody in the right hand. The second system continues the melody and adds a bass line in the left hand.

glide. O - hé!

glide. O - hé!

O - hé! O - hé!

*perdendosi*  
hé!

*perdendosi*  
hé!

*perdendosi*  
O - hé!

*ppp*

Molto tranquillo (Don Francisco and Barbara embrace)

*ppp*

(Exit Don Francisco)



# Scene VII

121

(Barbara pauses a moment and then walks slowly to right front)

*Molto tranquillo* **Barbara (alone)** *pp*

B. *Oh, won-drous night!*

B. *The shad-ows fall a - round me: in thy pro-lect - ing*

B. *arms— I am en-fold - ed. —* *rit.* *Be not too bold, —*

*poco ten.* *p* *sempre piu allargando* *molto rit.*

B. *O stars; I see you peep-ing thro' the trees; —*

B. *lunga*

pray turn thine eyes a-way, — oh won-drous night! — I

*ppp* *lunga*

*Più mosso*  
*dolcissimo possibile*

B. love — him! In secret hear my vow: I

*pp* *fp*

B. love — him! for none shall know but

*fp*

*sempre cresc.*

B. thou. I love him! Ah! chide me not, I

*p*



B. *pray! I love him! 'tis all my heart can*

B. *say, I love,* *cresc.*

B. *I love,* *p*

B. *I love him!—* *marcatissimo* *fp* *con slancio* *Ed.*

## Allegro (Paul enters hurriedly)

B.

*molto appassionato ed accel.*

*sfz*

Poco meno  
Paul

P.

Let come what will, \_\_\_\_\_ the mag-net of her beau-ty calls me

*ffp cresc.* *colla voce*

P.

B.

*lento* back a-gain. *Allegro* (Barbara sees Paul) *Barbara* Se-ñor!—

*f* *ff* *lento* *agitato* *sfz* *f*



**Paul**

P. Fair maid, — I could not leave thee, — I could not

*colla voce* *a tempo*

P. part with-out one word with thee a - lone.

*p* *accel.*

**Barbara**

B. Be-ware, — the dan-ger —

P.

*sfz* *sfz*

B. My fa-ther —

P. Dan-ger? Dan - ger!

*accel.* *fz* *fp*

P. *Tho' the seas were tem-pest-tossed, Tho' the waves ran moun - tain-high,*

*fp*

*fp*

P. *I would their strength de-fy, And breast the storm that bears me*

*fp*

*sfz p*

*sfz p*

P. *close to thee, close to thee,*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

P. *— ah, my be-lov-ed, close to thee!*

*sfz*

*p*

*appassionato*

*p ma con calore*



Barbara (aside)

B. *p* His voice — a-wakes my ver - y soul! Ah, I

B. dare not re-ly; My fal - tring lips — can-not de-ny My all too will-ing

B. heart. —

P. Paul

I love thee, I love, — love thee!

P. Here I proclaim my a-do-ra - tion! Loved one, my soul — cries out to

*pp* *poco rit.* *poco a poco* *accel. al*

B. *I trem - ble! my heart \_\_\_\_\_ is*

P. *thee! \_\_\_\_\_*

*tempo*

B. *beat - ing! \_\_\_\_\_*

P. *Paul*

*Turn not a-way; it is the voice di-vine, the*

*p* *molto cresc.*

*fp*

P. *voice of love that pleads; — one word from those sweet lips, I do implore thee!*

B. *Barbara* *poco riten.*

*I cannot say thee*

*molto accel.* *sfz* *molto uccel.* *sfz* *colla voce*



**Agitato**

B. *rit.*  
 nay! Look in - to my

*f* *molto dim.* *più tranquillo* *ritenuto*

**Lento**

B. *pp* *ten.*  
 eyes and read the an - swer there:

*ten.*  
*ppp* *dolcissimo*

**Più mosso**

B. *pp sempre cresc.*  
 I love thee! in se-cret hear my

P. *pp sempre cresc.*  
 I love thee! in se-cret hear my

*ppp* *ten.* **Più mosso** *pp* *fp* *3*

B. *3*  
 vow, I love thee! for none shall know but

P. *3*  
 vow, I love thee! for none shall know but

*fp* *3*

B. *thou. I love thee! Ah, chide me not, I pray! I*

P. *thou. I love thee! Ah, chide me not, I pray! I*

The first system of the musical score. It consists of three staves. The top staff is for voice B, the middle for voice P, and the bottom for piano accompaniment. The key signature has one sharp (F#). The vocal parts have lyrics: "thou. I love thee! Ah, chide me not, I pray! I". The piano accompaniment features triplets in the right hand and a single note in the left hand, with a "p" (piano) dynamic marking.

B. *love thee! 'Tis all my heart can say, I*

P. *love thee! 'Tis all my heart can say, I*

The second system of the musical score. It consists of three staves. The top staff is for voice B, the middle for voice P, and the bottom for piano accompaniment. The key signature has one sharp (F#). The vocal parts have lyrics: "love thee! 'Tis all my heart can say, I". The piano accompaniment features triplets in the right hand and a single note in the left hand, with a "p" (piano) dynamic marking.

B. *love,*

P. *love,*

The third system of the musical score. It consists of three staves. The top staff is for voice B, the middle for voice P, and the bottom for piano accompaniment. The key signature has one sharp (F#). The vocal parts have lyrics: "love,". The piano accompaniment features triplets in the right hand and a single note in the left hand, with a "p" (piano) dynamic marking and a "cresc." (crescendo) marking.



B. I love,

P. I love,

*sfz* *fp*

B. I love thee! — May heav-en hear my

P. I love thee! — May heav-en hear my

*Meno mosso*

*marcatissimo* *fp* *tutta forza*

B. prayer! Be-neath the stars I swear,

P. prayer! Be-neath the stars I swear,

B. *With all my soul I love thee! —*

P. *With all my soul I love thee! —*

*fff accel*

B. *Maestoso*  
*With all my soul I love! —*

P. *Maestoso*  
*With all my soul I love! —*

*ff*

(They stand in fond embrace)

*ff*



## Poco animando

Piano introduction for 'Poco animando'. The music is in G major, 3/4 time. It features a series of chords and arpeggios in both hands, with a 'dim.' (diminuendo) marking in the right hand.

(a light is seen in first window of hacienda)

**Barbara**  
*p*  
 My father!

Violins  
*pp*

*sempre dim.*  
*stringendo*  
*più tranquillo*  
*pp*

Barbara's vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and arpeggios, with a 'sempre dim.' (sempre diminuendo) marking in the right hand and a 'stringendo' (rushing) marking in the left hand. The tempo changes to 'più tranquillo' (more tranquil) and the dynamics to 'pp' (pianissimo).

(They embrace once more hurriedly)

**Good-night!**

**Paul**  
*pp*  
 One

*pp*  
*ppp*  
*pp dolcissimo*

Paul's vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and arpeggios, with a 'pp' (pianissimo) marking in the right hand and a 'ppp' (pianissimissimo) marking in the left hand. The tempo changes to 'pp dolcissimo' (pianissimo, very sweetly).

(The light in window of hacienda disappears, but reappears over doorway)

P.

*pp* *ten.*

kiss\_ up-on those tell-tale eyes!\_

The musical score for Paul (P.) consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It begins with a half rest, followed by a quarter note G4, an eighth note A4, and a quarter rest. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The lyrics "kiss\_" are under the first three notes, and "up-on those tell-tale eyes!\_" are under the next five notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. It features a series of chords in the right hand and single notes in the left hand, with a tempo marking of *pp* (pianissimo) and a dynamic marking of *ten.* (tension).

B. Barbara

*pp parlando* *perdendosi*

Un-til to - mor-row, good-night! I love \_

The musical score for Barbara (B.) consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. It begins with a half note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The lyrics "Un-til to - mor-row," are under the first three notes, "good-night!" are under the next three notes, and "I love \_" are under the final three notes. The piano accompaniment is in grand staff with a key signature of one flat. It features a series of chords in the right hand and single notes in the left hand, with a tempo marking of *pp* (pianissimo) and a dynamic marking of *perdendosi* (fading away).

R.

(The light disappears from over doorway, but reappears in another window of hacienda further up stage. Paul disappears.)

thee!\_

*perdendosi*

The musical score for Paul (R.) consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. It begins with a half note G4, a quarter note A4, and a quarter note B4. The lyrics "thee!\_" are under the first three notes. The piano accompaniment is in grand staff with a key signature of one flat. It features a series of chords in the right hand and single notes in the left hand, with a tempo marking of *perdendosi* (fading away).



(Barbara enters doorway of hacienda in the shadow quickly)

(Natoma is seen in window of hacienda  
with lighted candle in her hand)

*Lento*

*ppp*

(Slow Curtain)

*poco cresc.*

*pp ma marcato*

## Act II

## Scene I

Plaza in front of the Mission Church, which occupies the upper back of the stage and has an arcade extending across right upper; roadway comes in around arcade. Mountains of Santa Inez in background. Large fountain at left, also an adobe inn. At right, grand-stand.

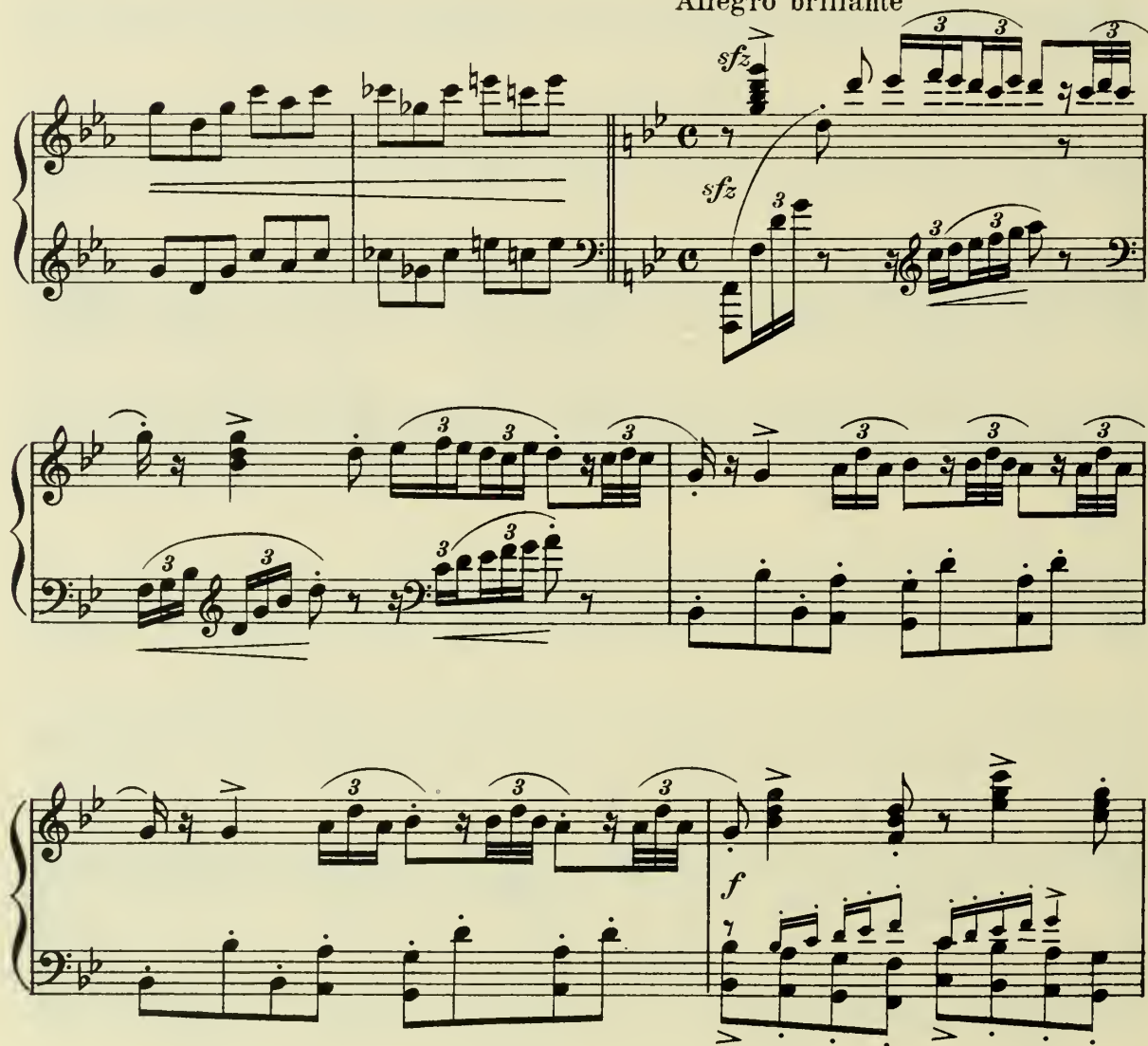
Music of Prelude indicates approaching Fiesta. Early dawn; light shows through musty windows of inn.

## Prelude

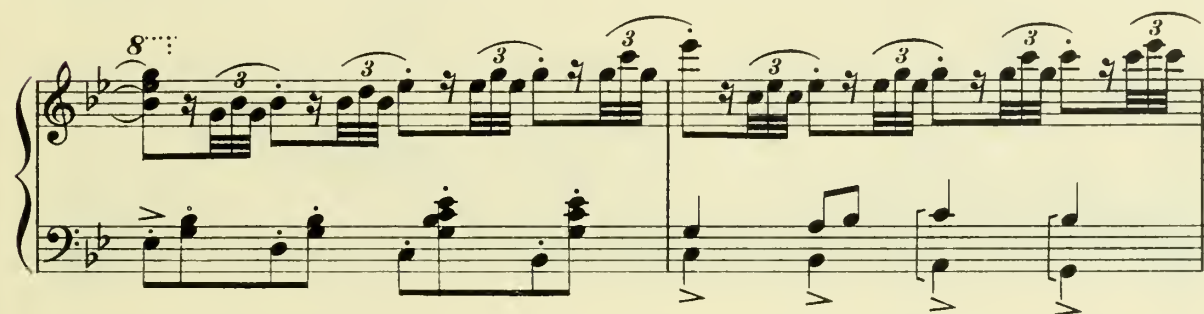
Allegro vivo



Allegro brillante







First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with sustained notes and some movement.

Second system of musical notation. It begins with a piano (*p*) dynamic. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment. The system concludes with a section marked *Allegro a tempo* and *accel.*, featuring a triplet of eighth notes and a *f subito* (fortissimo subito) dynamic.

### Allegro (Tempo I)

Third system of musical notation, starting with a *sf* (sforzando) dynamic. The treble staff features a melodic line with triplets of eighth notes. The bass staff has a rhythmic accompaniment with triplets of eighth notes.

Fourth system of musical notation. It begins with a piano (*p*) dynamic, followed by a *pp* (pianissimo) dynamic. The treble staff has a melodic line with triplets of eighth notes. The bass staff has a rhythmic accompaniment with triplets of eighth notes.

### Lento

Fifth system of musical notation, starting with a piano (*p*) dynamic. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with triplets of eighth notes. The system concludes with a section marked *ritenente* and *più rit.* (più ritenuto).



(Curtain)

**Molto moderato**

(Enter Natoma cautiously from roadway, keeping in shadow of arcade; she approaches steps in front of main doors of church, hes-



itates, goes up the steps to small door, pauses, reaches out her hand as if to touch the holy water, pauses again, then turns rapidly away)

**Natoma (spoken)**

(She looks over scene and turns toward centre)

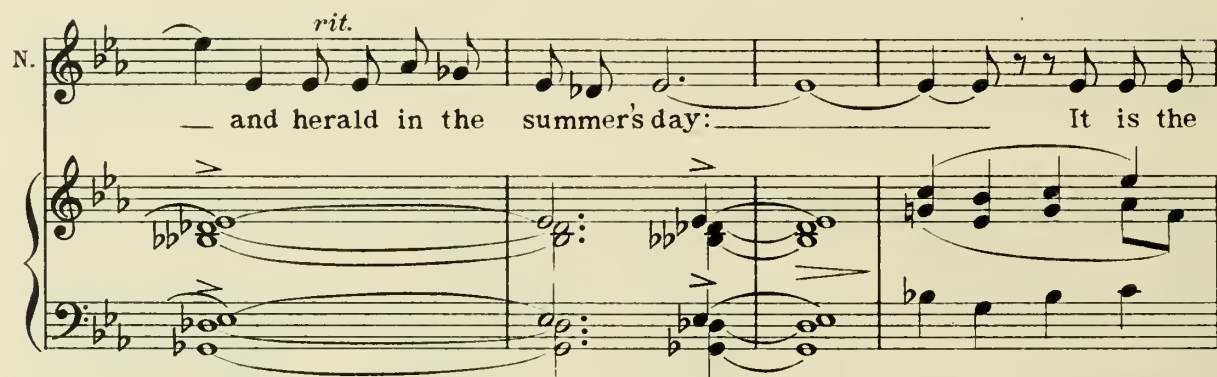


Molto moderato  
Natoma

N. 

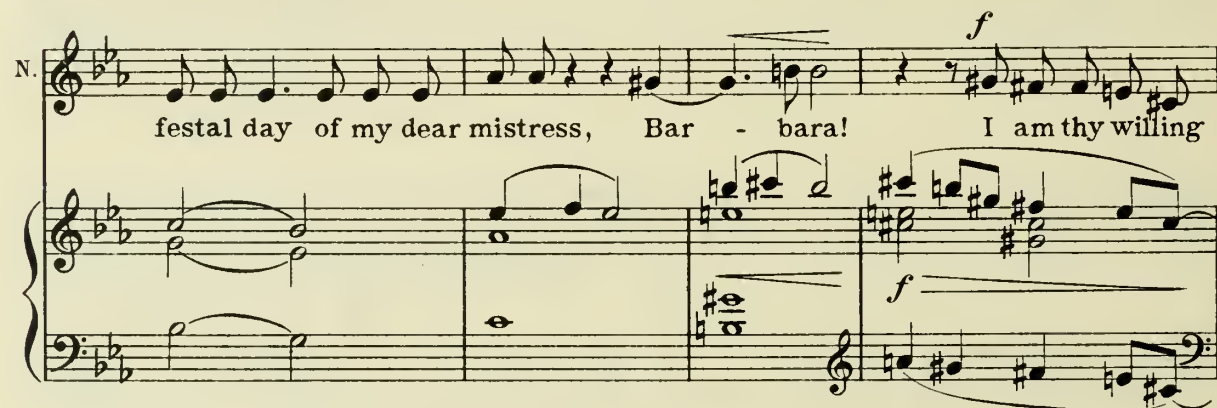
Within the hour the morningsun will flood the hills

*pp*

N. 

and herald in the summer's day: It is the

*rit.*

N. 

festal day of my dear mistress, Bar - bara! I am thy willing

*f*

N. 

slave, thy voice is ev-er gen-tle,

*fp*



N. 
 Wise has been thy counsel to guide the wayward feet of poor Na-

N. 
 to - ma. I wish thee well, I wish thee

N. 
 joy, and may the mighty Spir-it crown thee queen- *f* *accel.* Lento

N. 
 of this fair land. *f* 3/4

N. 
 of this fair land. Molto lento *molto rit.* *rit.* *pp* 3/4

## Moderato

N. 
 How tall and

N. 
 fair and brave was he!

N. 
 His love was mine, mine

N. 
 for one short hour! All my heart was his, to

N. 
 take and hold for ev-er.



Molto moderato

N. To - gether we might have wandered thro' the val - leys,

Flute vibrato

N. o - ver the vi - o - let hills, un - der the mighty oak

N. to make our couch.

*pp poco meno*

N. *a tempo* I would gather for his pil - low the dain - ty fern; he would

*a tempo*

N. hold me in his arms — be - neath the stars, — be - neath the

*mp* *pp*

N. *poco meno* *a tempo*

stars,

*poco meno* *a tempo*

*ppp*

Viol.

N. while fire - flies played a - mong the trees, and from the

*8va bassa*

N. vale be-low came the music of the stream. Ev-er to live in

*ppp*

N. my fair land a - lone with thee,

*all*



*più forte*

N. a - lone with thee! the world so far, so far a - way,

N. my Chieftain by my side! A - lone with thee,

N. *più rit.* far a - way!

*più rit.* *ppp*

*8va bassa*

Lento (Guitar on stage)

G. Girl's Voice (behind scene)

Ah!

Lento *p sfz* *pp*

(Laughter and noise from the inn)

*pesante*

G. Ah!

*pp* *grazioso*

*attacca*

A tempo, animato  
Natoma

N. Laugh on, and waste the hour in revel!

*sfz p* *fp*

N. You think to carry out your plot, and

*sfz*

N. reckon not on one whom you ignore

*sfzp*



N. *like so much car- rion.*

*accel. e cresc. possibile*

N. *'Tis*

*sfz più accel.*

*fz* *pp*

N. *better so:—* *for if Na-to - ma is to act,*

*fp*

*sfp*

N. *molto marcato*

*she will take counsel with her - self.—*

*sfz*

*accel.*

N. *p* *>*  
It is the on-ly way.

*fp* *tranne*

(Church-bell sounds) *Lento*

*ppp* *pp*

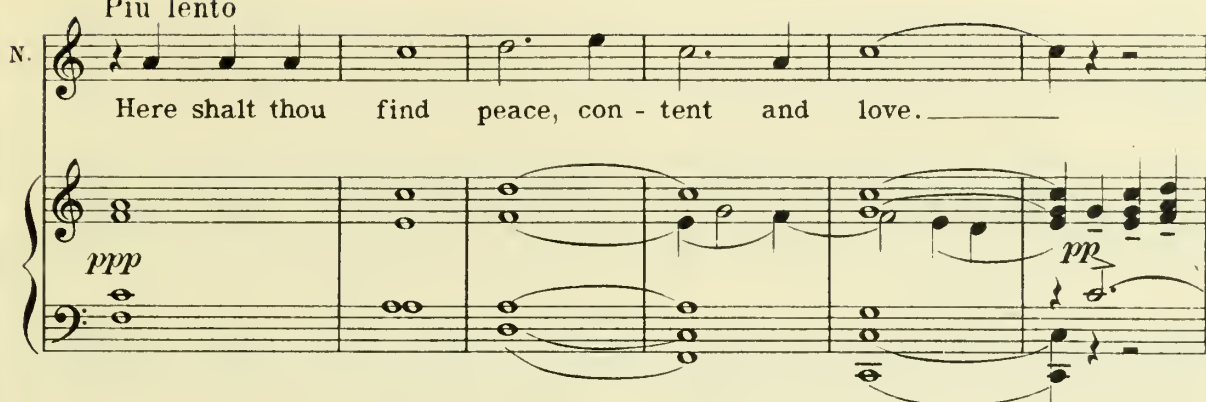
N. *senza tempo* *a tempo*  
The call to prayer. The padre bids me en-ter in the church; —

*colla voce* *rit.* *a tempo*

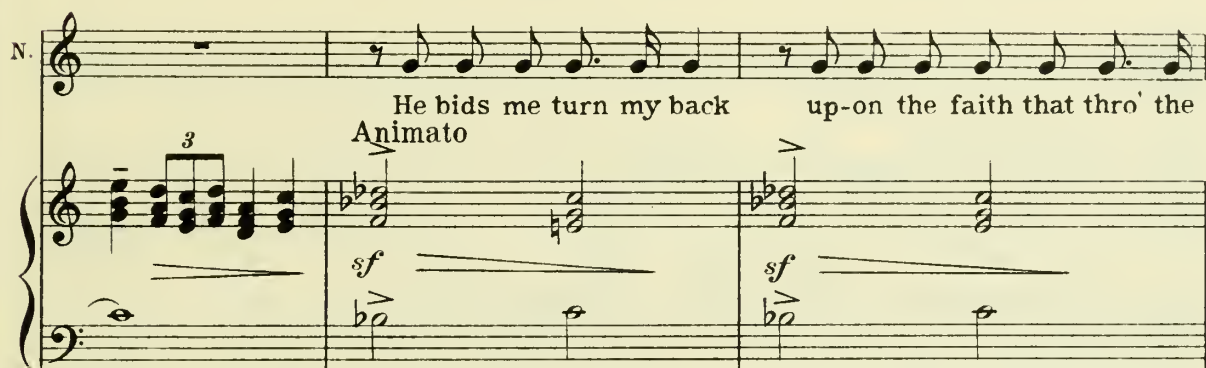
N. *a tempo*  
Of-ten has he told me:



Più lento

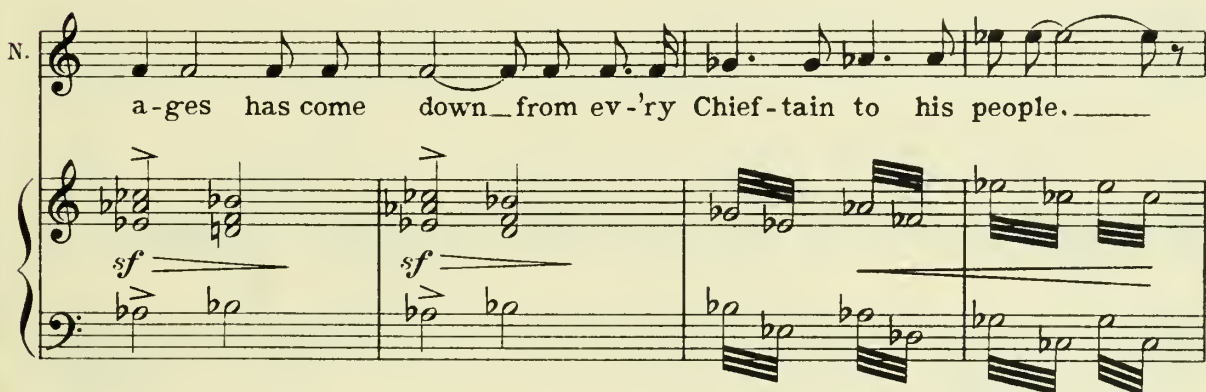
N. 

Here shalt thou find peace, con - tent and love. \_\_\_\_\_

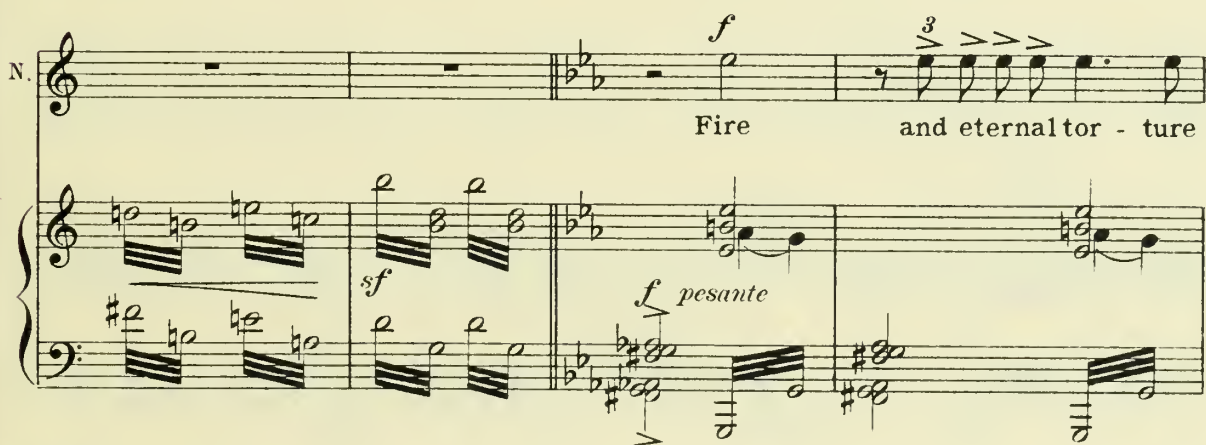
N. 

He bids me turn my back up-on the faith that thro' the

Animato

N. 

a-ges has come down from ev-'ry Chief-tain to his people. \_\_\_\_\_

N. 

Fire and eternal tor - ture

*f pesante*

N. *shall be my lot, if I re - fuse.*

*molto pesante*

*ff* *animando*

*cresc. possibile*

*ff*

N. *I do refuse! I re - fuse!*

*ff* *allargando* *ff*

*allargando*

N.

*sfz p*



## Maestoso

N. Great Ma - ni - tou, Great Spirit of the hills,

N. Bend low thine ear un-to my prayer! Lend me thine aid in my des -

N. pair! Hold forth thy hand, Give thy com-mand;

N. Let not my feet be led a - stray, Guide me aright this

N. *pp molto cresc.*  
 day! Great Ma - ni - tou! Great Ma - ni - tou!

*pp subito*

N. *pp* *cresc. possibile* *ff*  
 I pray to you.

*ppp cresc. possibile* *ff*

N. (exit rapidly)

*poco a poco dim.* *sempre dim. e calando*

*pppp*

Kdr. *ppp*

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6 8



(A Shepherd's pipe is heard off stage)

Moderato

(A Boy appears in the roadway)

(He pauses on steps of church  
and makes sign of cross)

Molto lento

*rit.*

Tempo I

(Door of inn opens; Bruzzo comes out,  
takes pigskin from Boy and carries it  
into the inn)

(Boy follows, whistling)

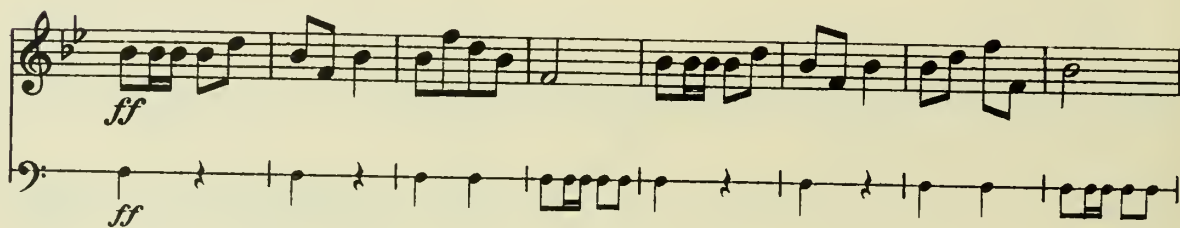
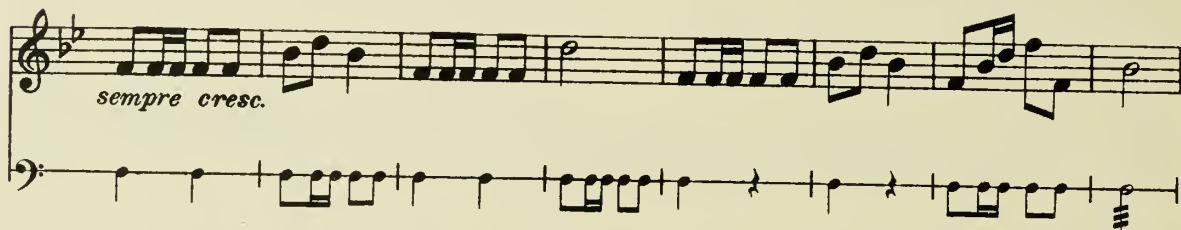
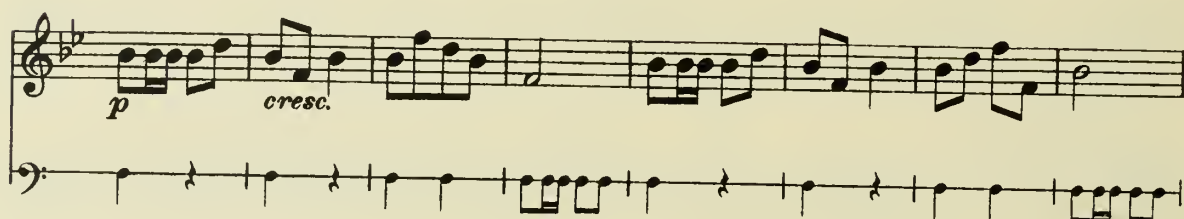
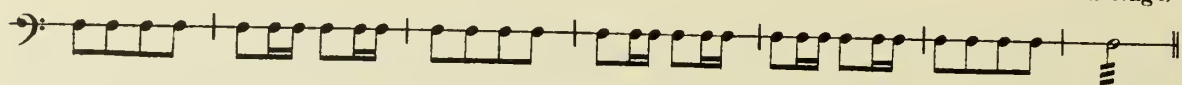
(door closes)

(Snare-drum off stage)



(Tramp of soldiers is heard. A drummer with four trumpeters appears, after them a Sergeant followed by squad of soldiers, some women and children, and a few men Two friars come out of church to receive flag)

(Four trumpeters on stage)





(The Sergeant delivers flag to friars)

(The flag is seen mounting)

Trumpets

First system of music. The piano part consists of two staves with a treble and bass clef, both in B-flat major. The bass staff begins with a fortissimo (*fff*) dynamic. The trumpet part is on a single staff with a treble clef, also in B-flat major. The tempo is common time.

Second system of music. The piano part continues with two staves. The tempo changes to 2/4 time. The trumpet part continues on a single staff. The tempo is marked *poco rit.*

(They march off)

(Trumpeters on stage)

Third system of music. The piano part consists of two staves. The tempo is marked *a tempo*. The trumpet part continues on a single staff. The tempo is 2/4 time.

(Stage begins to fill. There are several booths at left, in which the women arrange and display their wares. Soldiers inspect wares and flirt with girls)

Fourth system of music. The piano part consists of two staves. The tempo is 2/4 time. The trumpet part continues on a single staff. The piano part includes a triplet of eighth notes marked with a *p* dynamic.

First system of musical notation. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature has two flats (B-flat and E-flat). The vocal line features a melody with eighth and quarter notes. The piano accompaniment includes triplet figures in both hands.

(Trumpeters exeunt)

Second system of musical notation. The vocal line continues with a melody. The piano accompaniment features a *p* (piano) dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand, which includes triplet figures. The system concludes with a double bar line.

Third system of musical notation. The vocal line continues. The piano accompaniment features a *p* (piano) dynamic in the right hand and a *mf* (mezzo-forte) dynamic in the left hand, which includes triplet figures. The system concludes with a double bar line.

Fourth system of musical notation. The vocal line continues. The piano accompaniment features a *f* (forte) dynamic in the right hand and a *ff* (fortissimo) dynamic in the left hand, which includes triplet figures. The system concludes with a double bar line and a 3/4 time signature.

Kdr.  
in D

attacca

3  
4



## Allegro moderato

*p cresc.*

**Chorus**

Soprano  
Alto  
Tenor  
Bass

*f* Come, buy! Step up! Come, buy!

Kdr. in D

Step up, come and buy! Step up, come and buy! Come, drink!

*f*

The daintiest ev - er seen!

The daintiest ev - er seen!

Our will-ing hearts you can be - guile with a smile!

1st Group

A jew-ell'd belt, A hat of felt For you, Se - ñor, Come, buy!

*f* Step

Our will-ing hearts you

2d Group

is just the thing! Here's what you will From old Se - up! New caps and can beguile With witching eyes and loving smile;



ville, And royal lace all made by hand! Come buy, step up! Come and  
wraps, a pair of shoes: Your wares will not our pockets tempt!

buy! 2d Group Step up! Step up, come  
Now let your sweet-heart choose, come  
Come, drink

buy! New caps and  
buy! A pair of  
E - nough! enough!  
a glass of wine, of old Mescal;

wraps, the dain-tiest ev-er seen!  
 shoes, now let her choose, come buy!  
 your chatter fills the air;  
 — good health and wealth!

Our will-ing hearts you  
 In fine ar-ray,  
 come buy!  
 Your wares will not our pockets tempt,  
 can be-guile With witch-ing eyes and

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from ev - 'ry land.

come buy! \_\_\_\_\_

From that our purs-es are ex - empt!

lov - ing smile; Your wares will not our

8

Come buy! A piece of braid \_\_\_\_\_

Step up! step

E - nough! \_\_\_\_\_

pock - ets tempt, From that our purs - es

Will sure - ly win a maid, come buy! —

up! Come buy, step up! Here's what you

e - nough! Your chatter fills the air! Enough! e -

are ex - empt! — Come drink! —

*sfz* *fp* *ff*

— Take out your purse, come buy! — Un -

will From old Se - ville! Here's

nough! Enough, e - nough! Your

— come drink a glass of old Mes -

*fp* *ff*



tie the string, come buy, come buy! \_\_\_\_\_

what you will From old Se - - ville! \_\_\_\_\_

chat-ter fills the air, your chat-ter fills the air! \_\_\_\_\_

cal, good health and wealth, come drink! \_\_\_\_\_

8

*f*

8

**Tenors**

List — to our

prayer, fair Nymph of a zure eyes!

One hour with thee in - deed were

Par - a - dise! By night and day we



Come buy! \_\_\_\_\_

Come buy! \_\_\_\_\_

dream both near and far of thee, our guid - ing -

Come drink! \_\_\_\_\_

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, including triplet markings. The bass staff provides harmonic support with chords and moving lines.

(laughing)

Ha ha, ha ha ha, ha ha ha!

(laughing) (imitating Tenors)

Ha ha, ha ha ha, ha ha ha! Your guid - ing -

star! \_\_\_\_\_

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with triplet markings. The bass staff has a more rhythmic accompaniment.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with triplet markings. The bass staff has a more rhythmic accompaniment.

star! ————— You dream both near and far! ———

List to our prayer! —————

(imitating Tenors)

By night and day, ————— both near and far,

The piano accompaniment consists of a flowing melody in the right hand and a more rhythmic bass line in the left hand, with triplets and sixteenth notes.

(to Tenors)

Oh! love - sick swain! ————— (laughing) Ha! ha! we

list to our prayer! —————

(laughing)

ha, ha! ————— Of on - ly thee, —————

The piano accompaniment continues with similar rhythmic patterns, including triplets and sixteenth notes, supporting the vocal lines.



(turning to customers)

know that strain! A jew-elled belt, A hat of

Don't be so gruff!

our guid-ing - star! Come drink!

*sfz mf*

felt For you, Se - ñor, \_\_\_\_\_ is just the thing!

(2<sup>d</sup> Group, Soprano) Come buy!

Step up! Don't be so gruff!

Enough, e -

Come and buy! \_\_\_\_\_ come and  
To - day \_\_\_\_\_ we lay our treasures at your  
nough!  
Come drink! \_\_\_\_\_ Our will-ing hearts \_\_\_\_\_

Kdr. in D

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#). The piano part features a series of triplet eighth notes in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal staves, with some words spanning across measures.

buy! \_\_\_\_\_ come and buy! we lay our treasures at your  
feet! \_\_\_\_\_ Step up now, let your sweet heart  
— you can be-guile with a smile, \_\_\_\_\_

The second system continues the musical score with four staves. The vocal parts continue with the lyrics, and the piano accompaniment maintains its rhythmic pattern. The lyrics are written below the vocal staves, with some words spanning across measures.



feet, old roy-al lace, \_\_\_\_\_

choose! \_\_\_\_\_ Come buy! \_\_\_\_\_

Our will-ing hearts you can be - guile With witching eyes and

all made by hand! Come buy! \_\_\_\_\_

come buy! \_\_\_\_\_

(impatiently)

List to our

lov - ing smile! Come

come and buy!

come and buy, come and buy! New caps and

prayer, fair Nymph of

drink!

come and buy, come! step up!

wraps!

a - zure eyes! One hour with

Here's to her who dares to sip! Come



come and buy!

Come and buy, come and buy! New caps and

thee, in - deed, were

drink!

come and buy!

wraps! Come! (to Tenors)

Par - a - dise! Night and day we

come drink!

Step up! step up!

come! come, buy!

dream of thee, near and far our guiding - star!

— fill the cup! Come drink! — fill the cup!

*molto*

come buy! — come buy! —

Step up! — step up! —

Enough, e - nough! your chat-ter fills the air! —

come drink! — come

*ff* *p.*



Step up, step up, step up, come buy, step up and  
step up, step up, step up, come buy, step up and  
E-nough, e - nough! your chat-ter fills the  
drink! Here's health and

buy!  
buy!  
air!  
wealth!

*f*

*tr*

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a common time signature. The piano part includes complex rhythmic patterns with many triplets and eighth notes. The voice part has lyrics that are partially obscured by the piano accompaniment. The score is divided into several systems, with the lyrics appearing below the vocal staves. The piano part includes a forte dynamic marking (*f*) and a trill marking (*tr*).

Step up! step

Come and buy, step up! come and buy, step

We dream, both near and far. Of thee, our guid-ing -

Here's health and

*sfz* *3*

up! (laughing) Ha ha, ha ha ha ha ha! step

up! (laughing) Ha ha, ha ha ha ha ha! step

star! E - nough! e -

wealth! Come drink! come

*8* *3* *3* *3* *3* *3*



up! step up! step

up! Come and buy, step up! come and buy, step

nough! We— dream, both near and far, Of— thee, our guid-ing -

drink! Here's health and

8<sup>va</sup>

3 3 3 2

(laughing)

up! Ha ha ha ha ha ha ha! step

(laughing)

up! Ha ha ha ha ha ha ha! step

star! E - nough! e -

wealth! Come drink! come

8<sup>va</sup>

*ff*

3 3 3 3

up! step up! come

up! step up! come

nough! e - nough! e -

drink! Here's health and

buy! Animato

buy!

nough!

wealth! Animato



*f* The Va-que - ros!

*f* The Va-que - ros!

(cracking of whips off-stage)

*f* The Ran-che - ros!

*f* The Ran-che - ros!

*ff*

*strepitoso*

*ff* Ho - la! Ho - la! Ho -

*ff* Ho - la! Ho - la! Ho -

*ff* Ho - la! Ho - la! Ho -

*ff* Ho - la! Ho - la! Ho -

8

3

1a! 1a! 1a! 1a!

The Vaqueros (dismounting)

Ai-é! Ai-é!

8

*ruvidamente* *sf*

This system contains the first vocal entry with four staves, each starting with a long note and the syllable "1a!". The piano accompaniment begins with a series of chords and a melodic line in the right hand, and a bass line in the left hand. The tempo and dynamics are marked "ruvidamente" and "sf".

Tenor

Bass

Ai-é! Ai-é!

8

*sf* *sf* *sf*

This system continues the vocal parts with Tenor and Bass staves, each with the syllable "Ai-é!". The piano accompaniment features a complex rhythmic pattern with triplets and a strong dynamic of "sf".

*sf* *sf*

This system shows the piano accompaniment continuing with a series of chords and a melodic line in the right hand, and a bass line in the left hand. The dynamics are marked "sf".



## The Vaqueros (entering)

Good friends and re - tain-ers all of Don Fran - cis - co, —

Ai -

Good friends and re - tain-ers all of Don Fran - cis - co, —

Ai -

Piano accompaniment for the first system. The right hand features a series of chords and a final eighth-note triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *sf* and *ff*. An 8-measure rest is indicated in the right hand.

Piano accompaniment for the second system. The right hand has a melodic line with triplets and a final eighth-note triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. An 8-measure rest is indicated in the right hand.

Piano accompaniment for the third system. The right hand has a melodic line with triplets and a final eighth-note triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *sf*. An 8-measure rest is indicated in the right hand.

**Pico**

P. *f* Who dares the bronco wild de-fy? Who looks the mus-tang

*fz molto marcato*

P. in the eye? Fear - less and bold, their

P. mas - ter be - hold: \_\_\_\_\_ Ai - é! With a leap from the

P. ground, To the sad-dle in a bound, And a-way! and a - way! \_\_\_\_\_ Ai -



é!  
 Tenor *ff*  
 Ai - é!  
 Bass *ff*  
 Ai - é!  
 Ai - é!

See where the bull up - on his knees

Snorts when his neck we tight-er squeeze; Wild are his

eyes! Fierce - ly he dies! Ai -

P. *é!*

*Ai-é! ai-é! ai-é!*

*Ai-é! ai-é! ai-é!*

*ff*

P. *rit.* *a tempo*

*Va-que-ros, devils to dare! Va-que-ros,*

(crack of whip)

*rit.* *a tempo*

*p* *fp*

P. *nev-er a care! Va-que-ros, read-y to fling Our*



P. *rit.* *a tempo*  
glove in the ring, mis a - mi - - gos! Far oer the me-sa we tear,

P. *3*  
Re - a-ta high in the air! Va - que-ros, Kings of the Plain, Un-

P. daunted we reign! Ai - é!

Soprano *rit.* *f* *ff.*  
Va-que-ros, dev-ils to dare!\_

Alto *rit.* *f* *ff.*  
Va-que-ros, dev-ils to dare!\_

Tenor *rit.* *f* *ff.*  
Va-que-ros, dev-ils to dare!\_

Bass *rit.* *f* *ff.*  
Va-que-ros, dev-ils to dare!\_

*rit.* *ff.*  
Va-que-ros, dev-ils to dare!\_



Va-que-ros, nev-er a care! Va-que-ros, read-y to fling Their

Va-que-ros, nev-er a care! Va-que-ros, read-y to fling Their

Va-que-ros, nev-er a care! Va-que-ros, read-y to fling Their

Va-que-ros, nev-er a care! Va-que-ros, read-y to fling Their

glove in the ring, misa-mi-gos! Far o'er the me-sa they tear,

glove in the ring, misa-mi-gos! Far o'er the me-sa they tear,

glove in the ring, misa-mi-gos! Far o'er the me-sa they tear,

glove in the ring, misa-mi-gos! Far o'er the me-sa they tear,

Re-a-ta high in the air! Va-que-ros, Kings of the Plain, Un-

Re-a-ta high in the air! Va-que-ros, Kings of the Plain, Un-

Re-a-ta high in the air! Va-que-ros, Kings of the Plain, Un-

Re-a-ta high in the air! Va-que-ros, Kings of the Plain, Un-



Tempo I

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é! ai - é!

daunt-ed they reign! ai - - é! ai - é!

Tempo I

ai -

ai -

ai - é! ai - é! ai -

ai - é! ai - é! ai -

*p accel.* *ff*

Allegro animato

Allegro animato (♩. = ♩)

(Carpenters with hammers on stage)

Allegro animato (♩. = ♩)

8

(Carpenters with hammers on stage)

*ff*

*sempre ff*

A musical score for the song 'The Rose Tree'. It features a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth notes, while the piano accompaniment features a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble. The score is divided into five measures, with a final measure containing a double bar line and a repeat sign.

The image shows the first four measures of a musical score for 'The Merry Widow' waltz. The score is written for piano and consists of three staves. The top staff contains a single melodic line with eighth notes, each marked with a '2' above it, indicating a double-measure rest. The key signature is A major (three sharps) and the time signature is 3/4. The bottom two staves provide a piano accompaniment with eighth and sixteenth notes, also marked with '2' above them. The music concludes with a double bar line and a repeat sign.



(Enter Alvarado and friends)

2/4

*f*

*sfz*

*p*

*ff*

trill

Sergeant

Wel - come! Don Al - va - ra - do!

*colla voce**ffz*

Allegro moderato

(Carpenters resume their work)

6/8

*ff*

trill

## Tempo giusto

**Tenor** *ff* Long life — to Al - va - ra - do! — Long life!

**Bass** *ff* Long life — to Al - va - ra - do! — Long life!

*ff* *ff* *fz*

(Carpenters resume their work)

*ff*

**Alvarado** *in tempo*

**A.** Thanks, good  
(The Carpenters finish their work)

*fz* *fz*



friends! for so I know you all to be. — Your kindly

*fp*

*a piacere* *in tempo*  
welcome fills my heart with pride! —

Girls  
Long life — to Al - va - ra - do! —

*ff*

*tr* *Allegro moderato*  
*fp*

*tr*

*Animato*  
*scherzando* *fz*

Alvarado

(Bruzzo approaches Alvarado)

Here, Bruzzo!

Re-mem-ber, 'tis o - pen house to-day! At my ex-pense

Animato

they drink with Al - va - ra - do!\_\_\_\_\_

Girls

Al - va - ra - do!\_\_\_\_\_

Tenors

Animato

Long life, Al - va -

(Chiquita and other dancing-girls have come out of inn)

Long life!\_\_\_\_\_

ra - - - do!

*tr*

*ff*

*ff*

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Alvarado *sotto voce*

(Castanets on stage, played by Chiquita)

You lit-tle dev-il! I would

Meno

Più mosso

rather dance with thee than have abso-lution for all my sins!

Meno mosso (Habanera)

*p*  
*molto espressivo*

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the key signature. It consists of seven systems of staves, each with a treble and bass clef. The music is characterized by intricate rhythmic patterns, including many triplets and sixteenth-note runs. Dynamic markings such as *p* (piano), *pp* (pianissimo), and *f* (forte) are used throughout. The notation includes various ornaments like accents and slurs, and some measures feature fermatas. The piece concludes with a double bar line and a repeat sign. The page number 192 is in the top left, and the number 22341 is in the bottom left.

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Allegro brillante

Sergeant (to Soldiers; spoken:)

Kagama (from up-stage)

Attention!

They come! — they come! —

Allegro brillante, animato

(Trumpets behind scenes)

(Drums behind stage)

Fall in!

Soprano

They come! — they come! —

Alto

They come! — they come!

Tenor

They come! — they come! —

Bass

They come! — they come! —

(Trumpets behind scenes)

Piano introduction featuring a series of triplets in both the right and left hands, creating a rhythmic accompaniment.

Castro (aside to Alvarado)

C. *dim.* *sfz* *pp*

Damn that wench, Chiquita! Come to your

Castro's musical line in bass clef, starting with a half rest followed by a series of eighth notes. The piano accompaniment includes a half note with a *dim.* marking and a triplet of eighth notes with a *sfz* marking, followed by a *pp* triplet.

Alvarado

A. *sfz* *pp*

Bah! the crowd is with me, our plan is

C. senses, man!

Alvarado's musical line in bass clef, starting with a half rest followed by a series of eighth notes. The piano accompaniment includes a triplet of eighth notes with a *sfz* marking and a *pp* triplet.

Pico

P. *portato* (calling Pico) *pp* *sfz*

Ready, Se-ñor,

A. eas-y! Here, Pi-co! are the horses ready?

Pico's musical line in treble clef, starting with a half rest followed by a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes with a *pp* marking and a *sfz* triplet.



P. *up-on the sig-nal!*

A. (aside) *espressivo pp*  
She'll be

Soprano  
They come! they come!

Alto  
They come! they come! they come!

Tenor  
They come! they come!

Bass  
They come! they come!

A. *pp* (to Castro) *pp* 3  
mine! where is the A-me-ri-ca-no?

C. Castro *pp*  
Coming from his

(Trumpet behind scenes) *p* (Orchestra) *p* 3 3 3  
Coming from his

A. *3* So much the better! 'twill di-vert at-ten-tion.

C. ship with a par-ty of his men.

(4 Sopranos, up stage) *p* They come! ——— they come! ———

(4 Tenors, up stage) *mp* They come! ——— they come! ———

A. *trium*

A. Come! let my welcome to my fu - ture bride

*molto cresc.*



(they go up-stage)

A. — out-herald all the rest!

Soprano — *f* Hurry! make ready! Hurry! hurry! hurry!

Alto — *f* Get in-to line! —

Tenor — *f* Stop your chattering!

Bass — *f* Get in-to line! —

*brillante* *sf*

hur-ry! — Hurry! hur-ry! —

— Hur-ry, hur-ry! — get in-to line, they come!

*molto marc.*

Make ready! — Here they come! stop your chat-ter-ing!

— They come! — Get in line! —

*molto marc.*

(to the men)

You take up all the room yourselves, you

Clouds of dust\_ we see nothing yet!

Here they come! stop your chatter-ing! get in line! get in

make ready!

*sfz* brutes!

*p* we see no - thing yet! hur - ry!

line!

Stop your chat - ter - ing! stop your chat - ter - ing!

*p* Hur - ry! hur - ry! hur - ry! hur - ry! get in line! get in

hur - ry!

Stop your chat - ter - ing!

get in line there!

*fp molto cresc.*



line!

Hur-ry! hurry! hurry! hurry! get in line!

Ah! ah!

Ah! ah!

Here they come! stop your chat-ter-ing!

Make read-y!— get in line!—

Get in line there! make read-y now! Be qui-et, here they come! get in

Here they come! stop your chatter-ing! Be qui-et, here they come! get in

here they come! stop your chatter-ing!

hur-ry up!

The first system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo).

line! be qui-et! here they come! get in line! get in line! —

line! be qui-et! here they come! get in line! get in line! —

(Trumpeters on stage enter)

The second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo).

The third system of the musical score. It consists of two staves, both piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). There are markings for 3 and 15 measures.



(Continued shouts. The Trumpeters take their position as soon as they enter, facing the audience)

Piano introduction with chords and arpeggios in the right and left hands.

Sopr. Here they come! — here they come! — here they come!

Alto Here they come! — here they come! — here they come!

Tenor Here they come! — here they come! — here they come!

Bass Here they come! — here they come! — here they come!

Here they come! — here they come! — here they come!

Trumpet and Trombone parts with triplets and dynamic markings (*f*, 3).

(The procession begins)

(Soldiers enter first)

Piano accompaniment for the procession with triplets and dynamic markings (*ff*, 3).

musical score system 1, piano arrangement. Treble and bass staves. Treble staff has a melodic line with eighth notes and triplets. Bass staff has a supporting line with eighth notes. The tempo/mood is marked *molto marcato*.

*molto marcato*

musical score system 2. Treble and bass staves. Treble staff continues the melodic line with triplets. Bass staff has a supporting line with eighth notes. The tempo/mood is marked *sempre brillante*.

*sempre brillante*

musical score system 3. Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a supporting line with eighth notes. The tempo/mood is marked *sfz*. The system ends with a double bar line and a *sfz* marking.

*sfz*

(The Alcalde enters)

musical score system 4. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. The tempo/mood is marked *ruvidamente*. The system starts with a *f* marking.

*ruvidamente*

musical score system 5. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. The system starts with a *f* marking.

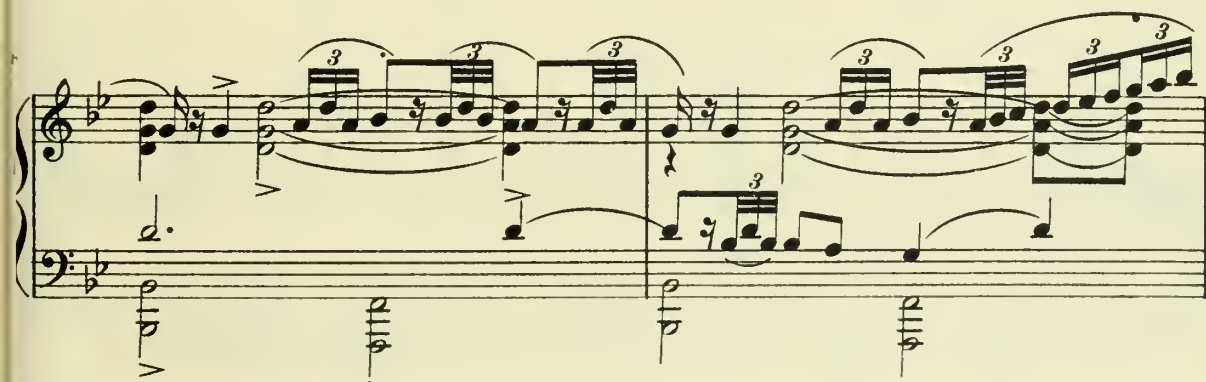
musical score system 6. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with eighth notes. The tempo/mood is marked *sfp* and *cresc.*.

*sfp* *cresc.*





(Ladies enter)



The first four systems of music are written for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by frequent triplets, often beamed together, and arpeggiated figures. The key signature changes from two flats (B-flat, E-flat) to one flat (F-flat, C-flat) in the third system, and then to one sharp (F-sharp, C-sharp) in the fourth system. The notation includes many accidentals and dynamic markings such as accents and slurs.

(Church-bell rings once)

Poco meno

The final system of music on the page is also written for piano. It begins with the instruction "dim. subito e poco rit." (diminuendo subito e poco ritardando) and "pp" (pianissimo). The music features a series of chords and single notes, with a "Church-bell rings once" effect indicated by a single note in the treble clef. The system concludes with a final chord.



## Convent Girls (leaving arcade)

First system of the musical score. It features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The lyrics are: "Hap - - - py day, that bids us to at -". The piano accompaniment is in bass clef, with a key signature of one flat. It includes a right-hand part with chords and a left-hand part with a steady eighth-note pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Hap - - - py day, that bids us to at -

Hap - - - py day, that bids us to at -

Hap - - - py day, that bids us to at -

*pp*

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "tend In glad ar - -". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. Dynamics include *pp* and *8* (octave).

tend In glad ar - -

tend In glad ar - -

tend In glad ar - -

*pp*

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "ray the com-ing of our friend!\_". The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. Dynamics include *pp* and *8* (octave).

ray the com-ing of our friend!\_

ray the com-ing of our friend!\_

ray the com-ing of our friend!\_

*pp*

The piano introduction for the first system consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The key signature is B-flat major, and the time signature is 4/4.

The second system includes three vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Wel - - - come". The piano accompaniment continues with a similar eighth-note pattern in the left hand and chordal textures in the right hand.

The third system continues the vocal and piano parts. The vocal staves sing the lyrics "hour, that sends us forth to greet". The piano accompaniment maintains its accompaniment pattern, with the right hand providing harmonic support through chords and arpeggios.



With flo - ral show'r the path-way 'neath her

With flo - ral show'r the path-way 'neath her

With flo - ral show'r the path-way 'neath her

feet!

feet!

feet!

*molto cresc.*

Tempo I

Soprano

Fair Bar-ba-ra!

Alto

Tenor

Don Fran-cis - - co!

Bass

Don Fran -

Don Fran-cis - co! We see a cloud of dust! Get in-to

You take all the room your - selves,

Here they come! stop your

cis-co de la Guerra, our no - ble Don, how



line! get in - to line! get in - to

you brutes! - They

chat - ter - ing! They come! they

well he rides his haugh - ty steed! They

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of eighth-note chords, while the bass staff provides a harmonic foundation with chords and single notes.

line! get in line!

come! get in line!

come! get in line!

come! get in line!

The piano accompaniment continues with a treble staff featuring a rapid eighth-note melody and a bass staff with chords. A trill (tr) is marked in the treble staff towards the end of the system.

get in line! make ready!

You brutes! you

Don Francis - - - co,

Our no - - - ble

stop your chattering! they come! Don Fran-

brutes! You take up all the room your - selves! Don Fran - cis - co,

our mis - tress by his side! Don Francis-co,

Don, how well he rides his steed, his haughty steed!



cis-co comes, our mis-tress by his side!\_\_\_\_\_

our mis-tress by his side! Get in - to line!\_\_\_\_\_

our mis-tress by his side!\_\_\_\_\_

Don Francis - co, our mis-tress by his side!\_\_\_\_\_

*molto rit.*

*ff ff ff*

(Enter Don Francisco and Barbara, on horseback, Natoma on foot at Barbara's side)

*ff*

Hail, fair Bar-ba-ra! To no-ble Don Francis-co, hail!

*ff*

Hail, fair Bar-ba-ra! To no-ble Don Francis - co! Hail! fair

*ff*

Hail, fair Bar-ba-ra! To no-ble Don Francis-co! Hail!\_\_\_\_\_

*ff*

Hail, fair Bar-ba-ra! To no-ble Don Francis-co! Hail!\_\_\_\_\_

*ff*

Hail, fair Bar-ba-ra! To no-ble Don Fran-cis-co, hail!—

Bar-ba-ra, fair Bar-ba-ra! To Don Fran-cis-co, hail!—

— Hail, fair Bar-ba-ra! To no-ble Don Fran-cis-co, hail!—

— All hail, fair Bar-ba-ra! To Don Fran-cis-co, hail!—

(They dismount, and make circuit of stage to grand-stand)

*f sonore*



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*pesante*

*sfz* *3* *ff* *ff*

**Chorus**

*ff* Oh hap - py

*ff* *3* Happy day! oh hap - py

*ff* Oh hap - py day! hap - py day! oh hap - py

*ff* Oh hap - py day! oh hap - py, hap - py day! oh hap - py

*3* *ritard.* *più ritard.*

day!\_ oh hap - - - py

*3* *ritard.* *più ritard.*

day!\_ oh hap - - - py

*3* *ritard.* *più ritard.*

day!\_ oh hap - - - py

*3* *ritard.* *più ritard.*

day!\_ oh hap - - - py

(Trumpets on stage) *più ritard.* *fff* *3*

*fff* *ritard.* *più ritard.*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked *a tempo*. The lyrics "day!" are written under the first four staves. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. The piano part ends with a *sf* (sforzando) marking.

*a tempo*  
day!  
*a tempo*  
day!  
*a tempo*  
day!  
*a tempo*  
day!  
*a tempo*  
*sf*

Don Francisco *ten.*

D.F. *f* Good friends, re-tain-ers, trust-y ser-vants all, we greet ye,

*f*

D.F. and give our heart - y thanks for this in-spir - ing

*ff* *mf*



D.F. wel - come. Fa - mil - iar

D.F. fac - es here I see from all the con - fines of our land, each

D.F. vy - ing with the oth - er in ex - pres - sion of their joy,

D.F. (turning to Barbara)  
and in de - vo - tion to our house.

Poco meno  
D.F. Too soon — the fleet - ing years de - prive me of my lit - tle girl, — but

D.F. bring to me in-stead a wo-man grown; —

D.F.

D.F.

D.F. ...and when I gaze in - to her eyes, — I see re - flect-ed there

D.F. — the im - age of my own fair bride, — her

*(with much warmth)* *poco rit.* *pp*

*molto tranquillo* *poco rit.*



Poco meno

moth-er. *p*  
A fair Cas-

*pp* *dolcissimo* *pp* *dolcente*

*animando e cresc.*

til-ian rose I plucked from our be-lov-ed Spain; it is trans-

*p* *animando e cresc.*

*p*

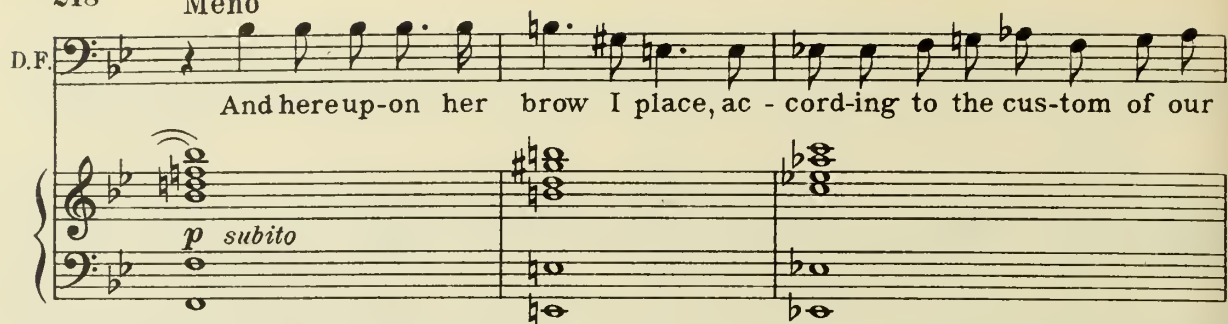
plant - ed here, her no - ble spir-it still sur-vives —

*molto espress.*

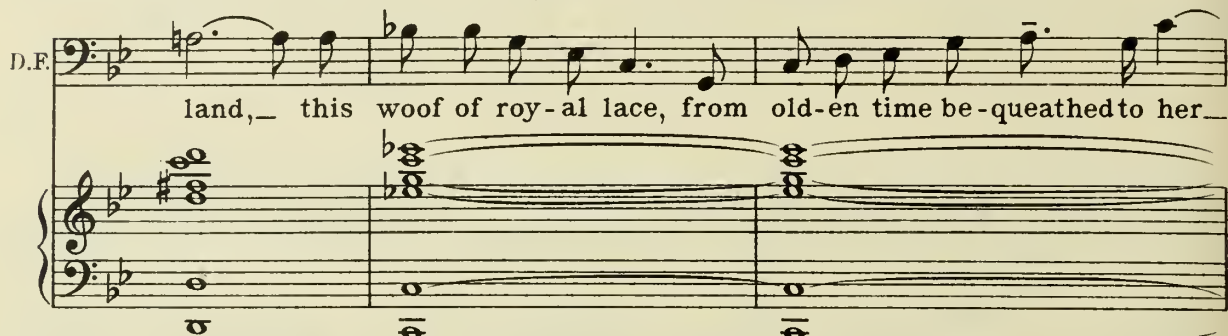
(Natoma kneels before Don Francisco  
with pillow and lace)

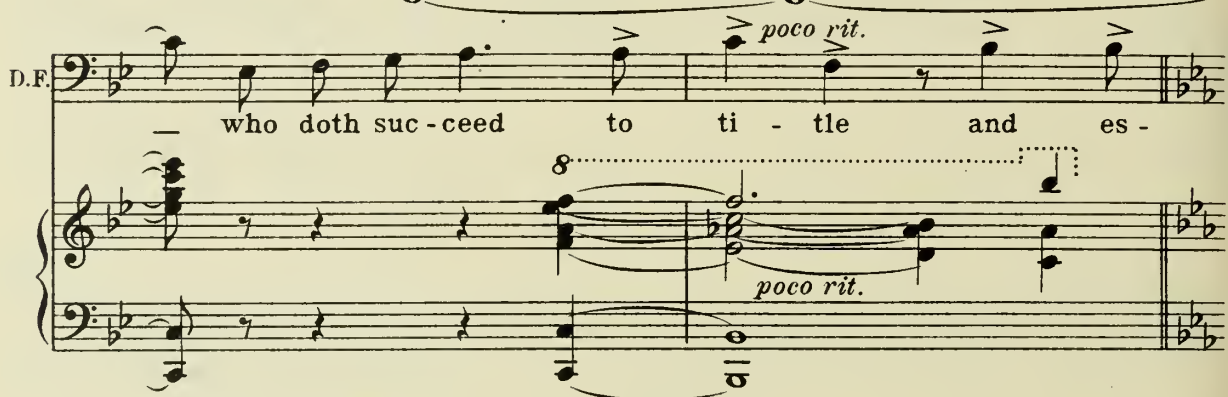
—with-in the heart of this, — our daugh - ter! —

*molto espress.*

D.F.  And here up-on her brow I place, ac - cord-ing to the cus-tom of our

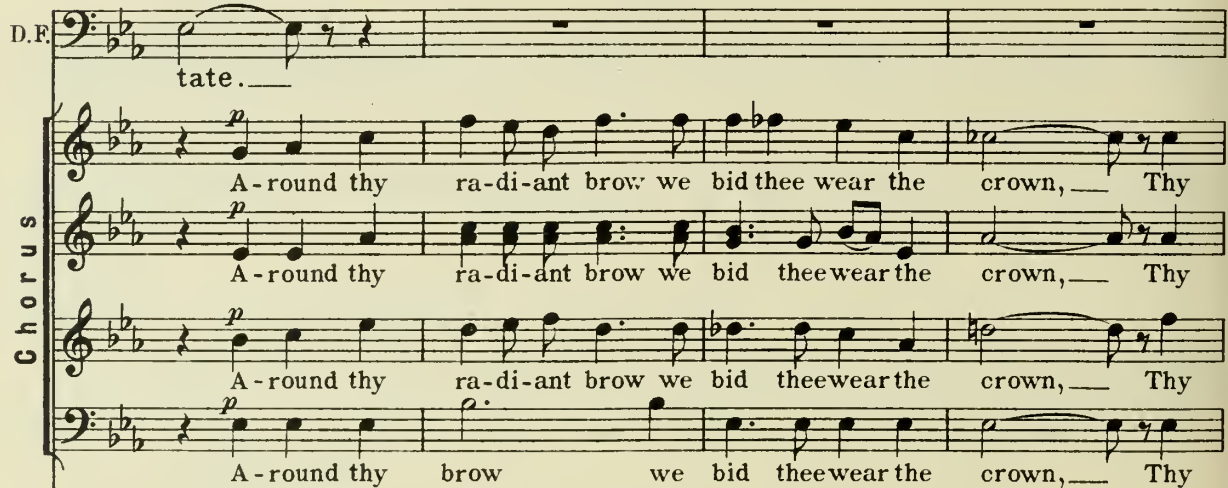
*p subito*

D.F.  land, — this woof of roy-al lace, from old-en time be-queathed to her —

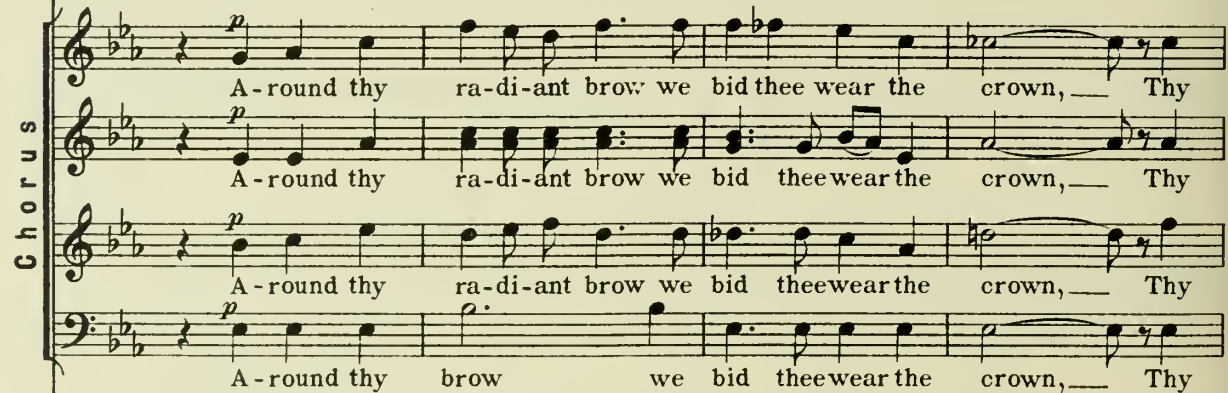
D.F.  — who doth suc-ceed to ti - tle and es -

*poco rit.*

## Andante mosso

D.F.  A-round thy ra-di-ant brow we bid thee wear the crown, — Thy


*p*

Chorus  A-round thy ra-di-ant brow we bid thee wear the crown, — Thy

*p*

A-round thy brow we bid thee wear the crown, — Thy

## Andante mosso



*p*



lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And  
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And  
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And  
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And

angels a - bove thy hand guidewith love, may an-gels a - bove, from a - bove.

angels a - bove thy hand guide with love, may an-gels a - bove, from a - bove.

angels a - bove thy hand guidewith love, may an-gels a - bove, from a - bove.

angels a - bove thy hand guidewith love, may an-gels a - bove, from a - bove.

angels a - bove thy hand guidewith love, may an-gels a - bove, from a - bove.

8

*molto dim.*

[illegible]

220 Moderato e semplice

Barbara

B. *p* Dear Fa-ther, friends of my girl-hood, and all who came to wish me

B. hap-pi - ness to day: I have no words with which to tell how

B. o-ver-flow-ing is my heart. — For-give me, if I am be-

B. *rit.* wil - - der'd. — *a tempo*

*Poco meno*  
B. My dear mother I nev - er knew,



B. *pp*  
but in my dreams a voice has come to me and whis - - - per'd:

B. *Andante espressivo*

*ppp dolcissimo*

B. *pp*  
Rule thou by love, let kind -

B. - ness be thy aim; \_\_\_\_\_

B. I live in thee, \_\_\_\_\_ to

B. all the world pro - claim. \_\_\_\_\_

*pp*

B. This pre-cept, by gift \_\_\_\_\_ di - vine, \_\_\_\_\_

*molto ritenente e dim.*

B. \_\_\_\_\_ shall be my dai-ly prayer. \_\_\_\_\_

*pp*

*molto ritenente e dim.*

*ppp*



*Animato*  
(gayly).

B. *p*

Good friends, I am of age! ——— it is my fes-tal day! ——— Make

*f animato*

B. *molto cresc.*

mer-ry, fill the air to-day With mer-ri-ment and roun-de-lay; Dull

*p animando e cresc.*

B.

care, a-way! ———

B. *A tempo moderato*

*ff*

B. list the trill in gold - en throat Of yon - der bird on

B. wing a - float, Bear-ing the mes-sage far and near, —

B. — A - wake, — my love, the

B. Spring is here! — A - wake, my love, the



B. Spring — is here! —

B. The ti - ny rill a -


B. down the vale Un - to the brook - let tells the tale;


B. Sing-ing to-geth - er, on they go — To

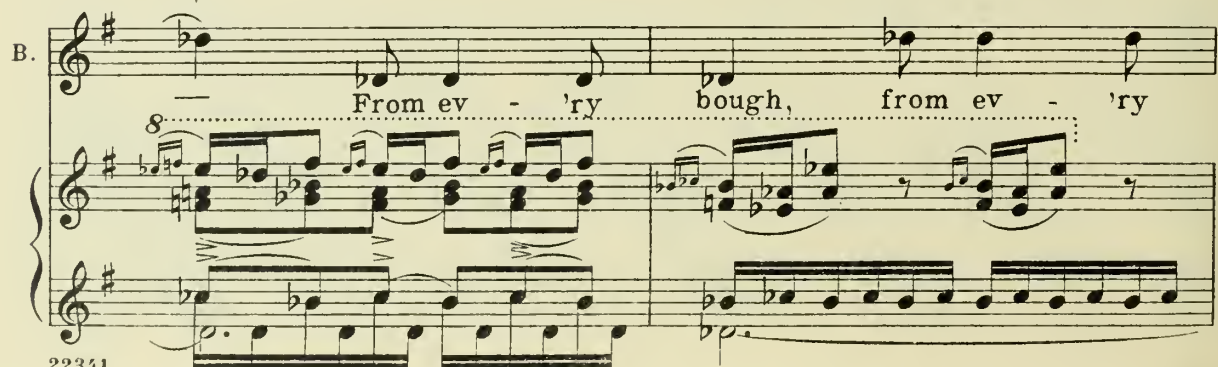
B. join — the riv - er far be - low,

B.  to join the riv - er far be -

B.  low. *Tranquillo p* A - cross the

B.  field of rip - 'ning grain The zeph - yrs

B.  bear the same re - frain,

B.  From ev - 'ry bough, from ev - 'ry



B. *p*  
tree, I hear a -

B. *p*  
gain, a-gain the mel - o-dy.

B. *p*  
The wind that plays with - in the sheaf,

B. *p*  
Car - ries the tale to

B. *pp*  
sil - ver leaf; The drow - - sy

B. *pop - py* *8* *hears* *the bee*

B. *Hum-ming the song in ec - sta-sy, hum-ming the song in*

*molto cresc.*

*sp* *p.*

B. *ec - sta - sy! A - wake, a - wake, a -*

B. *molto pesante* *ff* *wake!* *Fly forth, ye min - ions*

*molto pesante* *ff* *a tempo*

B. *of the sky, Our hap - pi - ness sing out on high,*



B. Bear-ing the mes - sage far and near, \_\_\_\_\_

B. \_\_\_\_\_ A - wake, \_\_\_\_\_ my love, the

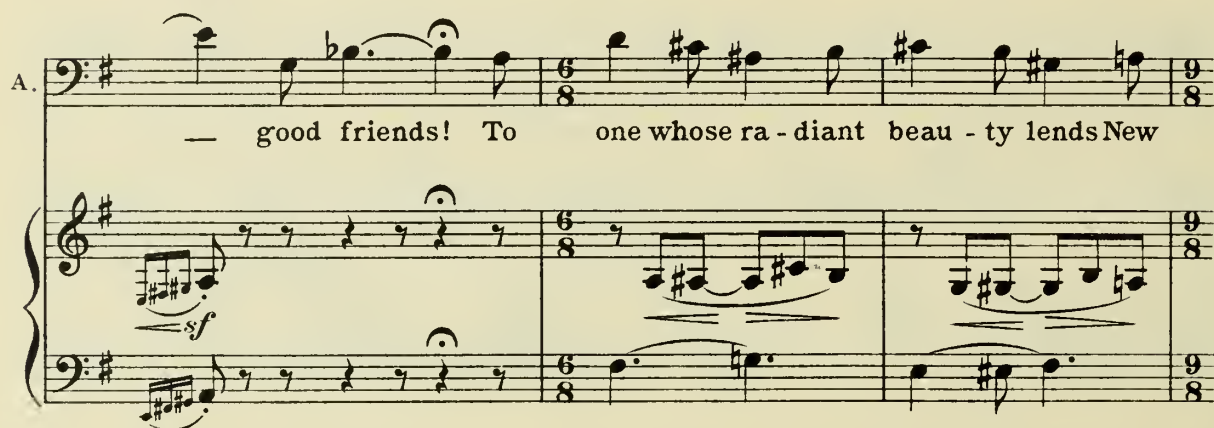
B. Spring is here! \_\_\_\_\_ A - wake, my love, the *con slancio*

B. Spring \_\_\_\_\_ is here! \_\_\_\_\_

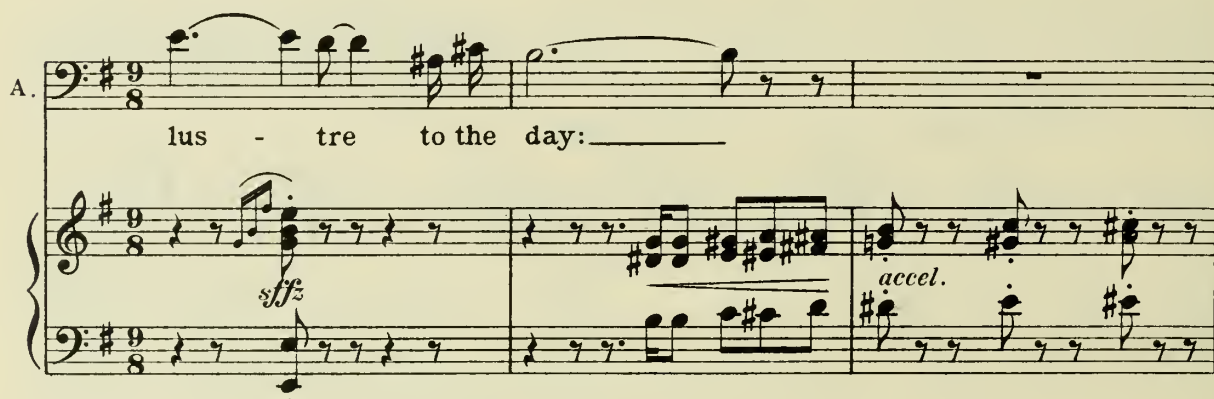
## Alvarado

A. 

I of-fer a toast,\_\_\_\_

A. 

— good friends! To one whose ra-diant beau-ty lends New

A. 

lus - tre to the day:\_\_\_\_

## Poco meno

A. 

Bar - ba-ra\_\_ de la Guer - - -



A. *ra!*

**Chorus**

*ff* Bar-ba-ra de la Guer - - ra!

*ff* Bar-ba-ra de la Guer - - ra!

*ff* Bar-ba-ra de la Guer - - ra!

*ff* Bar-ba-ra de la Guer - - ra!

*a tempo*

*ff* *sffz*

*Meno*

*ff* *accel.*

## Alvarado (to Barbara)

A. *3* *3*

May I have the hon-or and the priv-i - lege, my

A. *2* *b*

cous-in, to take you by the hand and show to all our lov-ing

## Tempo di Minuetto

A. *p*

friends that those grace-ful steps, which in the old-en

A. *rit.*

days found fa-vor with my no-ble aunt,— your moth-er,

A. *a tempo*

are still the her-i-tage of— her love-ly daugh-ter?

B. *Moderato* *Barbara* *p*

Will-ing-ly will I o-bey the cus-tom of the

*poco rit.*

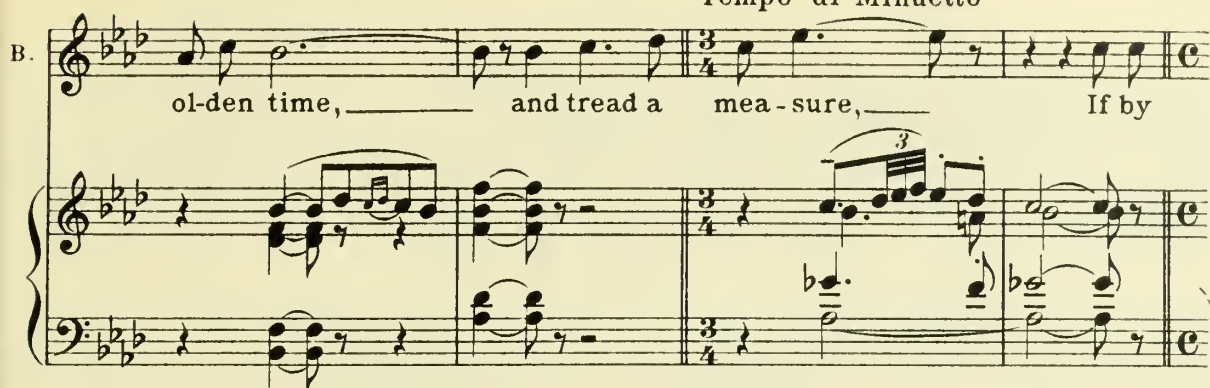
*f*

*p a tempo*

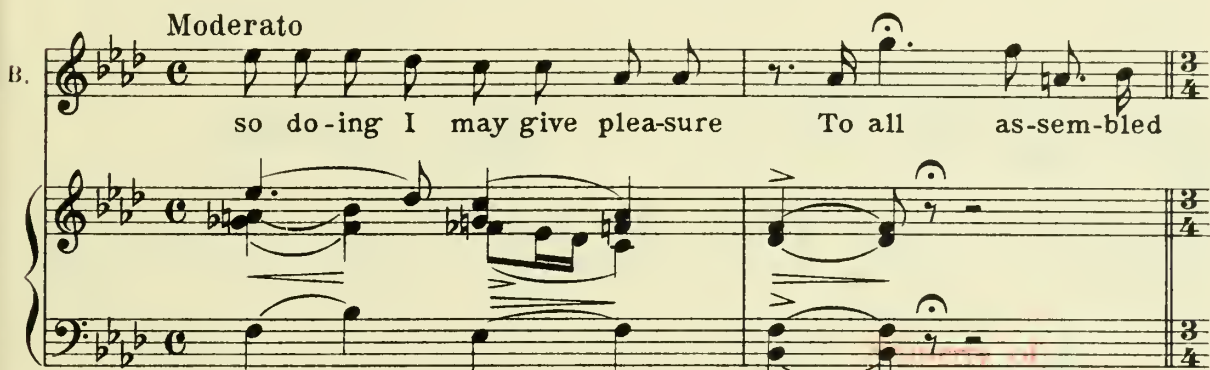


Tempo di Minuetto

233

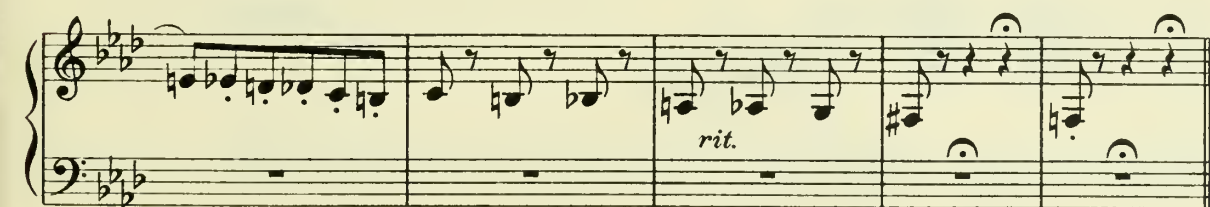
B.  ol-den time, \_\_\_\_\_ and tread a mea-sure, \_\_\_\_\_ If by

Moderato


B.  so do-ing I may give plea-sure To all as-sem-bled

Moderato

B.  here. — *sempre ritard.*

 *rit.*

Tempo di Minuetto (molto moderato)



*sfz* *rit. sfz*

(Cannon behind scene)

K. *Kagama*  
Don Francis - co,

*poco a poco in tempo* *a tempo* *ff*

K. *in tempo* 3 3

the ship of the A-me-ri-ca-nos is sa-lut-ing;

K. 3 3

An en-vo-y and guard of hon-or have dis-em-

*ffp* 3 3 *fp* 3

K. 3 3 3

barked, and come this way! —

*molto cresc. ed accel.*



Don Francisco

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D.F. *f* Bid them wel-come, we will greet them!—

D.F. it is a tri-bute to our Sov'-reign;

D.F. show them ev-'ry hon-or!—

*Allegro pesante*

236 Chorus of Sailors (off stage)

Tenor

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

Bass

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! blow!

Blow, Bo-re-as, blow! blow!

Blow, Bo-re-as, blow! blow!



The first system of the score begins with a piano introduction. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The music consists of a series of chords and moving lines in both hands, setting a nautical, rhythmic mood.

The second system contains the first vocal line. The vocal melody is written in the bass clef, starting with a forte (*f*) dynamic. The lyrics are: "We round the Horn and laugh to scorn Old Seyl-la and Ca-rib!". The piano accompaniment is in the treble and bass staves, with a mezzo-forte (*mp*) dynamic. It features a steady eighth-note accompaniment in the right hand and a more active bass line.

The third system contains the second vocal line. The vocal melody continues in the bass clef with the lyrics: "Blow, Bo-re-as, blow!". The piano accompaniment continues in the treble and bass staves, maintaining the rhythmic pattern established in the previous system.

The fourth system contains the third vocal line. The vocal melody continues in the bass clef with the lyrics: "We stick our nosewhere-ever it blows, And nev-er stow a". The piano accompaniment continues in the treble and bass staves, concluding the system with a final chord.

(Enter Paul and brother-officers)

jib!

jib!

8...

*ff*

*ff* Blow, Bo-re-as, blow! Oh! We

*ff* Blow, Bo-re-as, blow! Oh! We

8

*ff*

stick our nosewher-ev - er it blows, And nev - er stow a jib!

stick our nosewher-ev - er it blows, And nev - er stow a jib!

8

8



*unis.*  
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,  
*unis.*  
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,

blow! Blow!  
blow! Blow!

*ff*

*L'istesso tempo*  
*attacca, più pesante*

*f*

*P.*

Paul (bowing to Don Francisco)

My com-

*sfz sfz sfz*

*attacca*

P. man - der as en - voy bids me come, to ten - der you his

P. com - pli - ments and ask you to ac - cept the good - will of his

P. government.

P. Here up - on this far - off shore, where

P. Na - ture spreads with o - - pen arms the treasures of her fields, we would sa -



P. lute — your sov'reign flag, the noble pennant — of historic

P. Spain!

*f animando* *pesante* *ff a tempo*

P. No coun-try can my own out-vie In

*sfz* *f*

P. tribute to the one Who held the flag of Spain on high

P. Toward the setting sun. His

*sfz*

P. no-ble figure stands a - part In sa - cred trust to

P. hold; Up-on our shield, upon our heart, His

P. name is stamp'd in gold: Co-lum - bus! Led

*meno*

P. on by hand divine, Colum - bus! my country's love is thine! Più animato

*ten.*

P. The sail that fills with fa - v'ring

*animando*

*sfp*

*p*



P. wind — Is guid - ed by com-

P. mand — Of some im - mor - tal

P. God - - dess kind, Who bids us where to

P. land. — The

P. Spir - - it that di - rect - ed thee, Great

P. *cap - - tain, safe to shore, Is* *with*

P. *enthusiasm*  
God - dess of our lib - er - ty, Whose

P. *name we all a - dore. Co -* *with*

P. *great fervor*  
lum - - bia! bright God - dess of the free! Co -

P. *lum - - - bia! we pledge our love to thee! Co -*



P. lum - - - bia! Co - lum - - - bial

*molto pesante*

P. — we pledge our love to thee! —

*Molto maestoso*

*sffz* *sffz* *ff tutta forza*

D.F. Don Francisco

Your noble

*Animato*

*marcatiss.*

D.F. sen-ti-ments inspire our hearts a - new — with friend-ship and good-will for

D.F. *pesante*

all \_\_\_\_\_ your coun-try-men! With pride and pleasure do we

*pesante*

*sfz sfz sfz sfz sfz*

D.E. *Meno mosso*

wel - come thee! \_\_\_\_\_

*sfz f ff*

(Paul mounts upon grand stand)

*ff*

*Molto animando*

*molto pesante*

*cresc. possibile*

*Molto animando*

*Meno mosso*

*espr.*

*rit.*

*ff*



(Paul addresses Barbara; Alvarado watches them jealously, then quickly steps up to Barbara) 247

*Animato*

*p* *rit.* *f accel.*

*Moderato* Alvarado (sweetly)

*Tempo di Minuetto*

A. Fair - est Cou - sin! Thou hast not for - got? We do at -

*sfp* *poco rit.* *p*

A. tend up-on thy dainty steps.

*f* *p*

A. Now let our dance pro - ceed! —

*poco accel.* *poco rit.*

## Tempo di Minuetto (molto moderato)

The musical score is written for piano and features six systems of music. Each system consists of a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is E-flat major (three flats). The time signature is 3/4. The tempo is indicated as 'Tempo di Minuetto (molto moderato)'. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like 'p' (piano). The first system shows a piano introduction with a triplet in the right hand. The subsequent systems contain more complex rhythmic patterns and melodic lines. The final system concludes with a double bar line.



First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes marked *f*. Bass staff has a half note. Dynamics include *f*, *p*, and *cresc.*

Second system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a half note. Dynamics include *p*.

Third system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a half note. Dynamics include *cresc.*, *f*, *p*, and *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a half note. Dynamics include *fp* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a half note. Dynamics include *fp*, *accel.*, *fp*, and *fp più accel.*

Sixth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a half note. Dynamics include *frit.*, *sfz*, *molto marcato*, *molto cresc.*, *sfz*, and *f*. The tempo marking "Poco più mosso (tempo di Pañuelo)" is present above the staff.

This page of musical notation is for a piano piece, spanning six systems of staves. The notation includes various dynamics, articulations, and fingerings.

**System 1:** The first system begins with a piano (*p*) dynamic, followed by a fortissimo (*ffz*) dynamic. The second measure features a fortissimo (*fp*) dynamic. The third measure is marked mezzo-forte (*mf*). The system concludes with a piano (*p*) dynamic.

**System 2:** The second system starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. The system concludes with a piano (*p*) dynamic.

**System 3:** The third system begins with a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic. The system concludes with a *molto cresc.* (much crescendo) marking.

**System 4:** The fourth system starts with a fortissimo (*ffp*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The system concludes with a fortissimo (*f*) dynamic.

**System 5:** The fifth system begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. The system concludes with a fortissimo (*f*) dynamic.

**System 6:** The sixth system starts with a piano (*p*) dynamic, followed by a *molto cresc.* (much crescendo) marking. The system concludes with a fortissimo (*ffz*) dynamic.

The notation includes various articulations, such as accents and slurs, and fingerings, such as triplets and sixteenth notes. The page number 250 is visible in the top left corner.



This page of musical notation is for piano and consists of six systems of staves. The notation includes various musical elements such as triplets, dynamics, and articulation marks.

- System 1:** The right hand features a triplet of eighth notes. The left hand has a single eighth note. Dynamics include *p* (piano) and *f* (forte).
- System 2:** The right hand continues with triplets. The left hand has a single eighth note. Dynamics include *f* (forte) and *p* (piano).
- System 3:** The right hand continues with triplets. The left hand has a single eighth note. Dynamics include *fp* (fortissimo piano).
- System 4:** The right hand continues with triplets. The left hand has a single eighth note. Dynamics include *fp* (fortissimo piano), *poco rit. e dim.* (poco ritardando e diminuendo), *mf* (mezzo-forte), and *p* (piano).
- System 5:** The right hand continues with triplets. The left hand has a single eighth note. Dynamics include *p* (piano), *f* (forte), *p* (piano), and *f* (forte).
- System 6:** The right hand continues with triplets. The left hand has a single eighth note. Dynamics include *molto cresc.* (molto crescendo), *ffp* (fortissimo piano), *mf* (mezzo-forte), and *p* (piano).

This musical score page contains measures 252 through 255. It is written for piano in a key with one flat (B-flat major or D minor). The notation is in a grand staff with treble and bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and frequent triplets. Dynamics include *f* (forte), *p* (piano), *molto cresc.* (much crescendo), *sfz* (sforzando), and *sfz sfz*. The tempo or mood is indicated as *marcato* in measure 254. The score is divided into four systems, each with two staves. Measure 252 begins with a treble staff entry and a bass staff accompaniment. Measure 253 continues the melodic line in the treble and the accompaniment in the bass. Measure 254 shows a change in dynamics and tempo, with the treble staff playing a more active role. Measure 255 concludes the page with a final chord in the bass staff and a melodic flourish in the treble.



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various dynamics, articulations, and a final 12-measure crescendo.

**System 1:** Treble and bass staves. Dynamics: *sfz*, *ff*, *sfz*, *f*. Articulations: accents, slurs, triplets (3).

**System 2:** Treble and bass staves. Dynamics: *sfz*, *ff*, *sfz*, *f*. Articulations: accents, slurs, triplets (3).

**System 3:** Treble and bass staves. Dynamics: *sfz*, *sfz*, *sfz*, *sfz*. Articulations: accents, slurs, triplets (3).

**System 4:** Treble and bass staves. Dynamics: *f*, *mf*, *p*. Articulations: accents, slurs, triplets (3).

**System 5:** Treble and bass staves. Dynamics: *p*, *f*, *p*, *f*. Articulations: accents, slurs, triplets (3).

**System 6:** Treble and bass staves. Dynamics: *p*, *f*, *p*, *molto cresc.*. Articulations: accents, slurs, triplets (3), and a final 12-measure crescendo (12).

First system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte), *mf* (mezzo-forte), *p* (piano). Includes triplets and slurs.

Second system of piano accompaniment. Treble and bass staves. Dynamics: *p* (piano), *f* (forte). Includes triplets and slurs.

Third system of piano accompaniment. Treble and bass staves. Dynamics: *p* (piano), *molto cresc.* (molto crescendo), *ff* (fortissimo), *tr* (trill), *lunga* (long). Includes triplets and slurs. The section is labeled (Tableau).

**Chorus**

*Meno mosso*

Soprano (Sopr.): *mf.* She jilts him!

Alto: *mp.* It can-not

Tenor: *mf* She jilts him!

Bass: *mf* She jilts him!

*Meno mosso*

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: *ff* (fortissimo), *sfz* (sforzando), *dim.* (diminuendo). Includes slurs.



*mf* *in tempo*

A. Once a-gain — and

be!

*p* He is refused!

*tr* *molto cresc.* *sfz p in tempo* *cresc.*

(spoken)

A. this time before the world! Damnation! Don Francisco

D.F. *f* Nay, nay, my friends! A

*sfz* *sfz p* *f*

D.F. dance is but a dance: On with the Fi-es-ta!

*f accel. 3* *sfz poco accel.* *sfz* *sfz*

## Allegro feroce

*f molto cresc.*

## Castro

These mincing steps and these

## Poco più mosso

gri-maces are but mocker-y!

*colla voce*

You smirk and bob like pup - pets, — you bow and scrape like

mid - gets — to a love-sick gui-

*ritenente*

*sfz*

*sfffz*

*ff colla voce*



## Tempo moderato

Musical score for "The Dance of the Cossacks" (Act II, Scene I). The score is in 2/4 time and consists of three staves. The first staff is for the Cello (C.), the second for the Violin (V.), and the third for the Piano (P.). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegretto". The score includes the following lyrics: "tar! Who dares to dance with Castro?". The music features a variety of dynamics, including *ff* (fortissimo), *ffz* (fortissimo crescendo), *ffp* (fortissimo piano), *f* (forte), and *fp* (fortissimo piano). The score also includes a section marked "marcatiss." (marcato). The score is written in a style typical of 19th-century musical notation, with a large, ornate initial "C." for the Cello part.

C. I of - fer you no pu - ny min - u -

*sfz* *colla voce*

*sfz*

C. et! I bid you meet me in the ancient

*a tempo*

*sfz fp*

*fp cresc.*

*sfz*

[illegible]

258 Lento

(shouted)

(He sticks his dagger in ground)

C. *dagger-dance!*

*sfz ff sfz dim.*

*8va 8vb*

Allegro agitato

(He makes circuit of stage)

C. *Come!*

*fp pp*

C. *will you?! or you?! or*

*fp p*

C. *you?! Come!*

*sfzp molto cresc. sfz*



Musical score for the piece "Come!". The score is written for three parts: Cello (C.), Violin (V.), and Piano (P.). The key signature is one sharp (F#), and the time signature is 2/4. The Cello part features a melodic line with a crescendo leading to a repeat of the phrase "Come!". The Violin part plays a rhythmic accompaniment of eighth notes, with a crescendo leading to a repeat of the phrase "Come!". The Piano part provides a harmonic foundation with chords and a bass line, also featuring a crescendo leading to a repeat of the phrase "Come!". The score is marked with dynamic instructions such as *fz* (forzando) and *f molto cresc.* (forzando molto crescendo).

The image shows a page from a musical score for the piece "I Challenge You" by John Williams. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 2/4. The lyrics "I chal - lenge you" and "one and" are written below the vocal line. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The score is marked with various musical notations, including slurs, accents, and dynamic markings.

*ff* (he takes an attitude of defiance) (The crowd turns away, showing disinclination)

*all!* *poco a poco tranquillando*

*ff* *sfz* *sfz* *sfz*

C.

dim.

Handwritten musical score for a cello part. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'C.' (Cello). The dynamics are marked 'dim.' (diminuendo). The score consists of several measures, including a final measure with a double bar line. The notation includes various note values, rests, and dynamic markings.

(Natoma rises slowly) *Molto lento* *p ma deciso*

(she walks to centre) *molto cresc.* *sffz*

(takes dagger from her belt and sticks it next to that of Castro) *pp* *rit. molto*

her belt and sticks it next to that of Castro) *Castro*

You? No! no! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

(Natoma points at daggers) *molto allargando e cresc. possibile*

(Castro makes a wild gesture) *accel. subito* *fff*

(they pose for the dance) *più rit.* *sffz*



## Dagger-Dance

**Maestoso**

*sfz mf sfz mf sfz simile*

*8va bassa*

*sfz staccatiss.*

*8va bassa*

*ff fff*

*8va bassa*

*sfzz tutta forza*

*8va bassa*

*cresc. possibile*

*8va bassa*

*sfz*

*8va bassa*

*staccatiss.*

8va bassa.....

8va bassa.....

8va bassa.....

(Natoma passes Castro)

8va bassa.....

8va bassa.....

Lento maestoso

Alvarado (falls to the ground - dies)

Di - os! \_\_\_\_\_

(Natoma stabs Alvarado)

*fff* *dim.* *colla voce*

8va bassa.....



Soprano *ff* Kill her!

Alto *ff* Kill her!

*ritenente - molto patetico* *declamato* *a tempo*

*ff*

Tenor *ff* Kill her!

Bass *ff* A - way with her!

*ff*

Paul (to his sailors)

To the rescue!

Sopr. *ff* Kill her!

Alto *ff* Kill her!

Ten. *ff* Kill her!

Bass *ff* Away with her!

Away with her!

*molto dim.*

*ff* *sff*

(church doors open and Father Peralta appears)

## Andante religioso

Organ *p espress.* *molto cresc. e molto allarg.*

Piano *pp*

## Father Peralta

F. P. Hold! Hold! No - mi - ne

*fff a tempo* *fp* *pppp*

F. P. Chri - sti! Più lento (Natoma goes up stage)

*declamato* *ritenente* *f dim.*



*sempre più tranquillo*

(she goes to steps of church)

*molto ritenente*

(she drops dagger and falls at the feet of Peralta)

*fp* *ppp* *Adagio* *pp*

*Lento maestoso**Father Peralta*

F.P.

Ven - - geance is mine, — saith the

*p ma marcato*

*Curtain*

F.P.

Lord! —

*p rit.* *cresc. possibile* *sfffz*

End of Act II

## Act III

## Prelude

Moderato, ma feroce

*ff marcatiss.* *rit. ten.* *ff*

Più lento

*ff* *dim.*

declamato

*f* *fp* *p*

Maestoso e patetico

*a tempo* *8va bassa*

*loco*



*molto marcato*

*molto cresc.*

*p* *molto cresc.*

*f* *drammaticamente e precipitato* *a tempo* *f*

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#). The first system is marked *molto marcato*. The second and third systems continue the melodic and harmonic development. The fourth system begins with a *p* (piano) dynamic and includes the instruction *molto cresc.* (molto crescendo). The fifth system also starts with *p* and includes *molto cresc.*. The sixth system is marked *f* (forte) and includes the instruction *drammaticamente e precipitato*, followed by *a tempo* and a final *f* marking. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

8<sup>va</sup> bassa

8<sup>va</sup>

loco

*sempre cresc.*

*molto allarg.*

*fff tutta forza*

Detailed description: This page contains a musical score for piano and voice. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into four systems. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The piano part has a bass line with notes marked '8<sup>va</sup> bassa' and '8<sup>va</sup>'. The second system continues the vocal and piano parts, with a 'loco' marking under the piano bass line. The third system features a 'sempre cresc.' (always crescendo) marking over the piano accompaniment. The fourth system includes a 'molto allarg.' (very much ad libitum) marking and a 'fff tutta forza' (fortissimo, with all the force) marking. The piano part in the fourth system has a dotted line with an '8' above it, indicating an octave shift. The vocal line in the fourth system has a fermata over the final note.



*allarg. e molto dim.*

Un poco meno lento

*p*

*p*

*p*

First system of a musical score. The right hand features a series of chords and arpeggiated figures. The left hand plays a steady eighth-note accompaniment. Dynamics include *molto cresc.* and *ppp subito*.

Second system of the musical score. The right hand continues with complex chordal textures. The left hand maintains the eighth-note accompaniment. Dynamics include *pp* and *cresc. possibile*.

Third system of the musical score. The right hand has a melodic line with grace notes. The left hand plays chords. Dynamics include *fff*, *largamente ten. allarg.*, and *dim. molto p*.

Fourth system of the musical score. The right hand features a rapid, arpeggiated passage. The left hand plays chords. Dynamics include *a tempo*, *pp*, *molto cresc.*, *f*, *cresc. possibile ed accel.*, *fff*, and *fffz secco*.



# Scene: Interior of Mission Church

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(Curtain)(Natoma is discovered a-

Andante

*p*

lone in the church, huddled together on altar-steps)

Natoma (*sotto voce*)

Be - ware of the hawk, my

ba-by, Be - ware of the hawk, my child! It flies in wide, wide

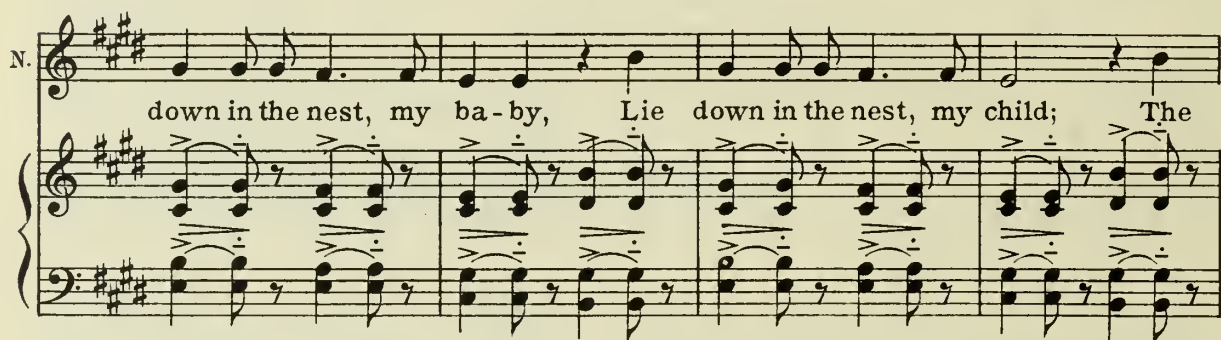
cir-cles And turns up-on the wing, Too

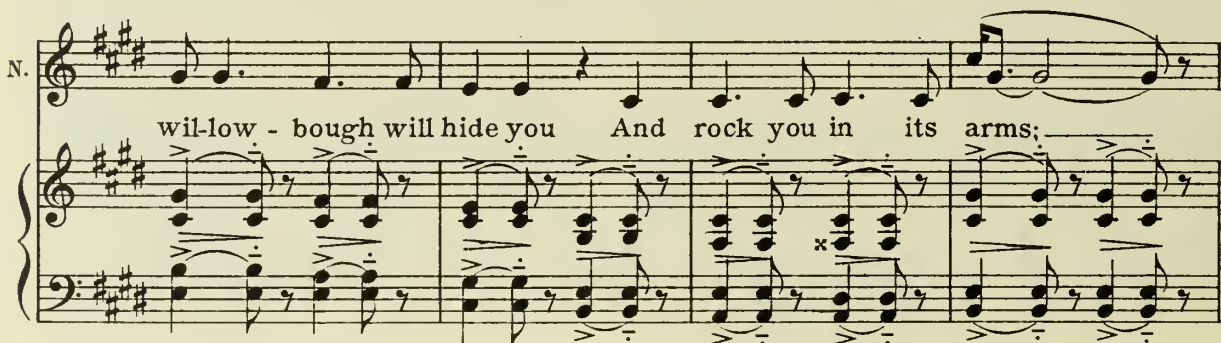
*p subito*

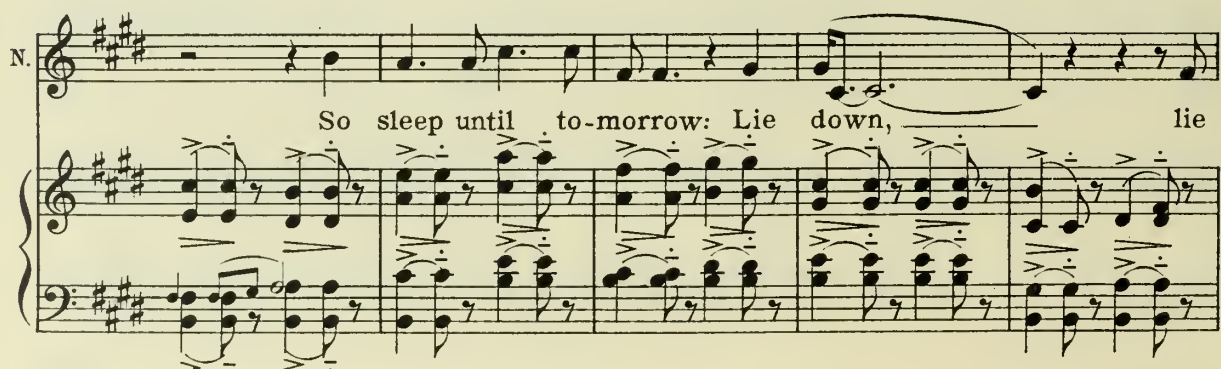
quick for the eye to fol-low: Be - ware! Be-

N.  ware! Be-ware!

N.  Lie

N.  down in the nest, my ba-by, Lie down in the nest, my child; The

N.  wil-low - bough will hide you And rock you in its arms;

N.  So sleep until to-morrow: Lie down, lie



N. *ppp*  
down, lie down. —

*ppp*  
*sempre più tranquillo e perdendosi*

*perdendosi*

(Natoma rises)  
**Maestoso e patetico**  
*lunga*  
*a tempo*  
*ppp*  
*8<sup>va</sup> bassa*  
*8<sup>va</sup>*

*loco*

## Natoma (in front of altar-rail)

N. *molto marcato*

Lone - - - ly am

N. I, - - - lone - -

N. - ly is my heart;

N. I feel it beating here within like the break - ing of the

*molto cresc.*



N. *p* sea against the shore. I would cry out!

*p* *p* *molto cresc.*

N. *sfz* Ah!

*f* *drammaticamente e precipitato*

N. *a tempo*

*f* *8va bassa* *8va*

N. Yet all a-round me

*loco*

N. are these walls, that on - ly

N. echo back my voice: Lonely am I! What mean these gloom - y

N. shadows, these unknown shapes that point their fin - gers at me?

N. There is a mist before my eyes, I walk in dark - - ness. —

*f* *ff* *sfz*




N. *dolente* *ff* *p* The

N. *p* eyes of my peo - ple were cold and dark;—

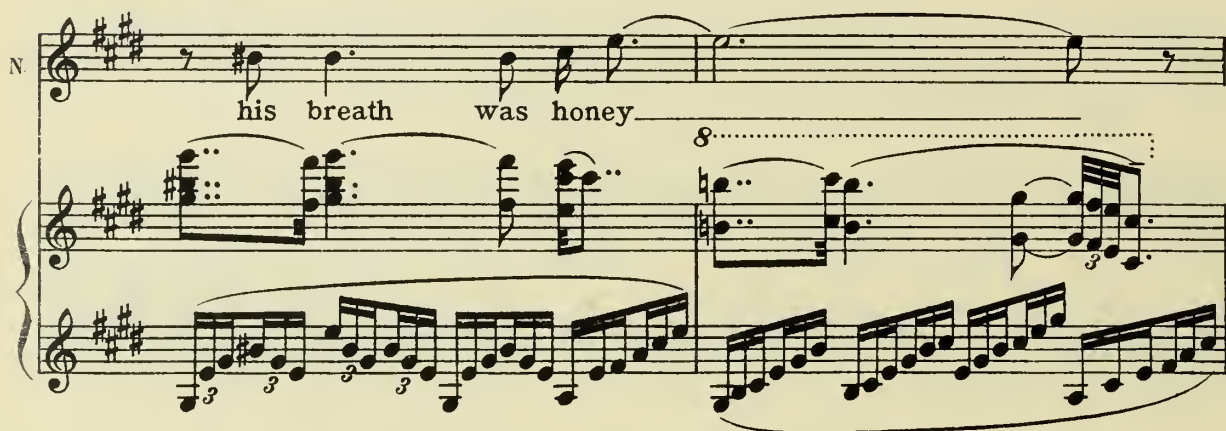
(coming centre) *p* *pp poco rit.*  
N. The eyes of the stranger were soft — and

Meno mosso  
N. blue,

*lusingando*  
*pp*  
N. His voice was the call — of the dove — to his mate, —



N. his breath was honey —

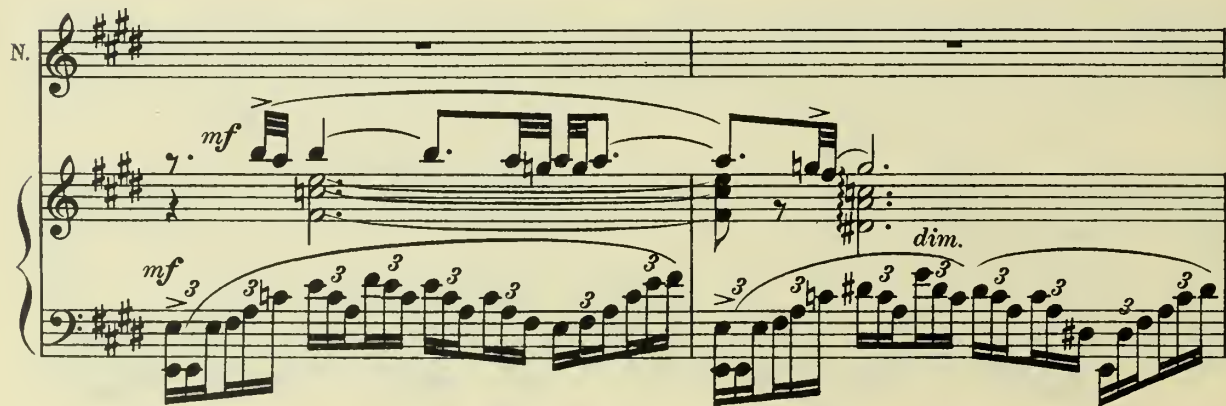


*pp*  
N. on the wings of the bee.



N.

*mf*  
*mf*  
*dim.*





N.

*dim.* *pp*

N.

His song

N.

was the song of the morn - ing,

N.

*pp sempre*

the song of the morn - ing,

*pp possibile*

N. *lusingando*  
 that bids the flow-er

*p* *pp*

N. *pp sempre* *poco rit.*  
 to lift her head and

*p* *pp poco rit.*

N. *pp a tempo*  
 hail

*ppp a tempo*

N. *molto cresc.*  
 the com - ing of the dawn!

*molto cresc.*



N. *ff*

*molto appassionato*

*sfz* *ff* *riten.*

N. *mf*

Lone - - ly is my heart!

(Oboe and Engl. Horn)

*a tempo*

*8va bassa*

N.

I feel it beat - ing Likethe breaking of the sea against the

*8va bassa*

N. *f*

shore. I was tempted, I have done

*molto marcato*

*sempre cresc.*

N. wrong, I thought only of Na - to - - ma: False have I

*ff*

N. been, false to my - self, False to my fa-ther's

*ff*

N. teach-ing, false to my peo - ple's faith.

*ff*

N. Ma-ni-tou! hear me! Manitou!

*ff* *feroce* *fff* *p*



*ff tutta forza*

N. hear me! I have a-wak - - ened!

*ffp* *sfz sfz* *ff*

N. I will go to my peo - - ple. The voice of my

*sfz* *ff* *sfz*

N. father is calling, "This land is ours!" We will rush from the

*sfz* *ffp* *ff*

N. moun - tain, like the lightning, like the thun - der, Ev'ry stranger and his

*fff* *mf animando* *fff* *ffp animando*

N. 
  
house shall lie bur-ied neath our an-ger.
   
sfz p sfz p

N. 
  
In my breast I hold the to-ken, And the gift shall be un-
   
fp fp fp

N. 
  
broken From the Spirit to his peo-ple.
   
ff Più maestoso
   
pp molto cresc. fff

N. 
  
tutta forza ff fff tutta forza



Peralta (comes from back of altar and appears on steps)

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F.P. *rit.*  
Peace! — Peace — in the house of God! —

*ppp subito pp ppp rit. attacca*

Animato  
Natoma (defiantly)

N. *ff*  
Your God, — *feroce* not my God! —

*a tempo sfz p sfz p sfz p ff accel. sffz*

Più tranquillo

Peralta

Andante religioso

F.P. *a tempo*  
Our God, my child. —

*f espressivo p*

F.P. *mf espress. doloroso dim.*

(softly)

F.P. My child, there is but one God, —

*p ma maestoso*

F.P. — the mighty Spirit of your peo-ple and of mine. —

F.P. This is His House, — build-ed to pro - tect, — to

*cresc.*

F.P. shield, to help us both. —

*con calore*

*f*



## Natoma (turning her head)

N. I need no help from an - y one.

*p tranquillo*

## Peralta

F.P. Thou art in - deed in need of help.

## Natoma

N. *p* I will go my

*pp*

*poco sforzato*

way!

## Peralta (coming down)

F.P. Turn not a -

*animando*

*espressivo*

F.P.

way, my child! Lift up thine eyes, and greet the

*dim. e più tranquillo*

The image shows a musical score for a hymn. It consists of three staves: a vocal line (bass clef), a piano accompaniment (treble and bass clefs), and a keyboard part (treble and bass clefs). The vocal line has the lyrics "light of eternal love!" written below it. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The keyboard part is a simple harmonic accompaniment. The music is in 6/8 time and the key signature has two flats (B-flat and E-flat). The score is for the hymn "The Light of Eternal Love" by F. P.

## Allegretto moderato

Musical score for a piano piece, likely a vocal and piano arrangement. The score is written in E-flat major (three flats) and 6/8 time. The tempo is marked "Lento". The score is divided into measures by vertical bar lines. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part includes a right-hand part and a left-hand part. The tempo markings "p", "semplice", "poco rit.", and "a tempo pp" are present. The score ends with a double bar line and repeat dots.

8

*p*

*ppp*

*ppp*



Peralta *p molto tranquillo e semplice*

F.P. *Two children wandered hand in hand, semplice*

F.P. *And played a - mid the gold - en sand; The*

F.P. *one was dark and sad of face, The oth - er fair and full of grace. The*

F.P. *light of love shone in their eyes; dolciss.*

F.P. *pp*  
 O child-hood days, O Par - a - dise!—

*ppp*

Natoma (spoken)  
 N. My Bar - ba - ra!—

F.P. *pp sempre* Unharm'd, the

*pp*

F.P. lark poured forth its trill, — Sang out its

*pp*

F.P. lay from hill to hill, And ev - 'ry flow'r a -

*pp*

*pp*



F.P. *woke to thrill With God's great song: "On earth good-will." O*

F.P. *Faith di-vine! O Pow'r of Love! ————— *dolciss.**

F.P. *This is the message from a - bove. ————— *pp poco rit.**

F.P. *perdendosi*

## Con anima

F.P. *My child of the lone - - ly heart, the*

*p sempre cresc.*

F.P. *same love that was yours \_\_\_\_\_ in the gold - en*

F.P. *sands \_\_\_\_\_ a-waits you here.*

*molto cresc.*

F.P. *The eyes of the Ma-don-na are*

*fp*



F.P. looking in - to thine; She holds out Her arms to

F.P. thee; She will take thee un - to Her great

F.P. heart; She will lift thy

F.P. soul un - til it joins the

Meno mosso

F. P. spir - it of thy Fa - ther, thy

*rit. pesante*

*ff*

*ff*

F. P. Fa - ther in the clouds a - bove the moun - tain.

(Natoma has gradually lifted her face)

Meno mosso

*più pesante*

*ffp*

Natoma (in quiet ecstasy)

N. Love shall be re - paid by love.

*pp*

*molto espress.*



## Molto tranquillo

N. *pp* There is one I wish to make hap-py; ———

*dolcissimo*

*ppp subito*

*ppp*

N. My love — is my faith! ———

(coming close to Peralta)

*perdendosi*

## Molto lento

N. *ppp* I will do thy bid - ding: — I have spoken! ———

Peralta

*mf molto cresc.*

F. P. Glo-ry to the

*Più animato*

*mf*

*Più maestoso*

*f*

F. P. pow'r of love! All praise to our La - dy, — who speaks thro' this

*p molto cresc. ed animando*

(turns toward crucifix)

F. P. child! \_\_\_\_\_

8

*più cresc.*

3

Tempo giusto

*f*

F. P. Now — let all — that trust — in Thee — re-

8

*ff/p*

*ff*

F. P. joice! \_\_\_\_\_

(Peralta walks up altar-steps and taps a bell)

Organ on stage

*p*

8

*ff*



(Two Friars open main door of church. Choir enter organ-loft)

Organ

Piano tacet

Chorus

Tenor I (17th Century) *p*

Tenor II *p*

Bass I *p*

Bass II *p*

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

(Acolytes light candles on altar)

ut pro tu - a cle - men - ti - a sis

ut pro tu - a cle - men - ti - a sis

ut pro tu - a cle - men - ti - a sis

ut pro tu - a cle - men - ti - a sis

(Father Peralta dons vestments.  
The church commences to fill)*Poco animato**p poco a poco cresc.*

præ - sul et cu - sto - di - a. De - o Pa - tri sit

præ - sul et cu - sto - di - a. De - o Pa - tri sit

præ - sul et cu - sto - di - a. De - o Pa - tri sit

præ - sul et cu - sto - di - a. De - o Pa - tri sit

*Poco animato*

*tranquillo* *dim.* *pp*



1st Chorus

## 2nd Chorus

1st Chorus

Soprano: glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

Alto: glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

Tenor I: glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

Tenor II: glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

Bass I: glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

Bass II: glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

Piano: De - o Pa - tri sit glo - ri - a, et Fi - li - o

2nd Chorus

Soprano: De - o Pa - tri sit glo - ri - a, et Fi - li - o

Alto: De - o Pa - tri sit glo - ri - a, et Fi - li - o

Tenor I: De - o Pa - tri sit glo - ri - a, et Fi - li - o

Tenor II: De - o Pa - tri sit glo - ri - a, et Fi - li - o

Bass I: De - o Pa - tri sit glo - ri - a, et Fi - li - o

Bass II: De - o Pa - tri sit glo - ri - a, et Fi - li - o

Piano: De - o Pa - tri sit glo - ri - a, et Fi - li - o

[illegible]

*rit.* *f* *ff* *Meno*

sæ - cu - la. Te lu - cis an - te

sæ - cu - la. Te lu - cis an - te

sæ - cu - la. Te lu - cis an - te

sæ - cu - la. Te lu - cis an - te

*f* *rit.* *ff* *f*

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

*f* *rit.* *ff* *f*

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

*rit.* *f* *ff* *Meno*

(Don Francisco and Barbara enter last, taking seats across

Natoma is standing on upper step of altar,  
aisle from Paul, facing altar. facing full length of church, recognizing no one.)

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

*f*



po - sci - mus.

po - sci - mus.

po - sci - mus.

po - sci - mus.

(Peralta mounts pulpit)

*f* sempre dim.

7

sempre dim. e più tranquillo

**Peralta** (spoken)

My children: our steps are taken in  
darkness, but the light of Eternal  
Love shall make our pathway clear.  
Judge not, that ye be not judged.

intoned

F.P.

*pp*

Come

*a piacere*

F.P.

— un-to me, all ye that la-bor and are heav-y la-den, and I will give you

## Nuns (off stage)

Soprano I

*p sempre cresc.*

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Soprano II

*p sempre cresc.*

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Alto I

*p sempre cresc.*

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Alto II

*p sempre cresc.*

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

F. P.

*pp*  
rest.

Organ

*pp*

Piano

*pp* (Violins con sordini  
in Orchestra)

(Natoma turns and looks at Peralta, who bows slightly and benignly)

*p*  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.*p*  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.*p*  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.*p*  
Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.*pp*

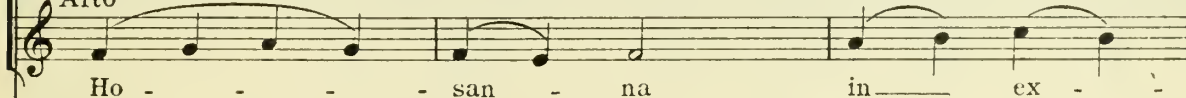


(The Nuns enter from doorway of convent-garden)

Soprano



Alto



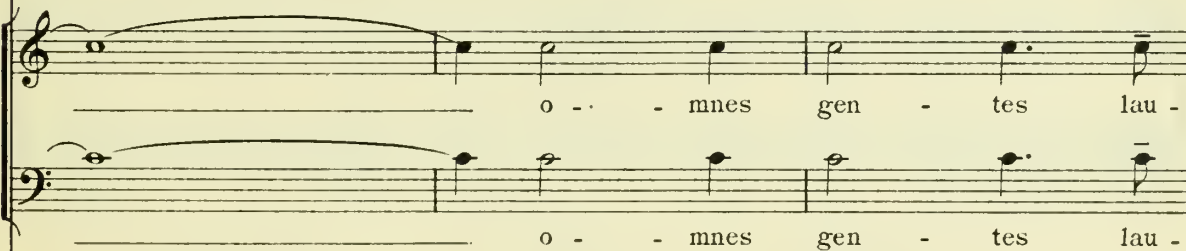
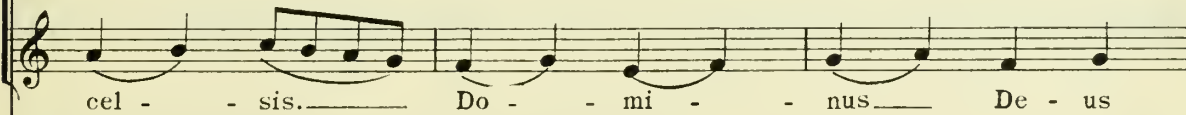
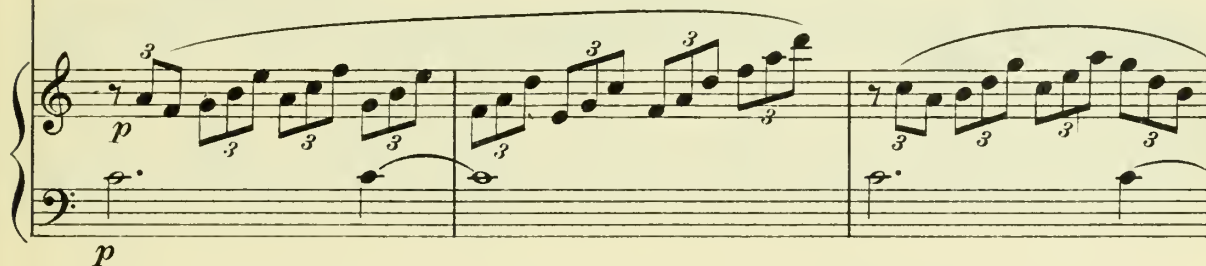
Tenor

on stage

*p poco a poco cresc.*

Bass

on stage

*p poco a poco cresc.*

(Natoma slowly steps down into main aisle, and walks to where Barbara and Paul are

First system of musical notation. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Sa - ba - oth. San -", "Sa - ba - oth. San - ctus, San -", "da - te e - um, o - mnes po - pu - li", and "da - te e - um, o - mnes po - pu - li". The piano part features arpeggiated chords with triplets and dynamic markings like  $\phi$  and  $\phi$ .

seated opposite each other)

Second system of musical notation. It includes two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "ctus, San - ctus Do - mi - nus," and "ctus, San - ctus Do - mi - nus,". The piano part continues with arpeggiated chords and triplets, with dynamic markings like  $\phi$  and  $\phi$ .



San - - - ctus, De - - - us

San - - - ctus, De - - - us

po - - pu - li lau - da - te Do - mi - num,

po - - pu - li lau - da - te Do - mi - num,

The piano accompaniment consists of two systems of three measures each. The first system has a treble clef with a key signature of one flat (B-flat) and a common time signature. The second system has a bass clef with a key signature of one flat (B-flat) and a common time signature. Both systems feature triplet patterns in the right hand and single notes in the left hand.

(the Nuns kneel on either sides of cross-aisle. Natoma turns in main aisle, facing the altar)

Sa - ba - oth, De - us Sa - ba - oth,

Sa - ba - oth, De - us Sa - ba - oth,

lau - da - te Do - - - mi -

lau - da - - - te Do - - - mi - num, lau -

The piano accompaniment consists of two systems of three measures each. The first system has a treble clef with a key signature of one flat (B-flat) and a common time signature. The second system has a bass clef with a key signature of one flat (B-flat) and a common time signature. Both systems feature triplet patterns in the right hand and single notes in the left hand.

(Barbara and Paul come into main aisle, clasp hands, and kneel facing altar in front of Natoma)

De - - us Sa - - ba - oth.

De - - us Sa - - ba - oth.

num, lau - da - te Do - - - mi - num.

da - - - te Do - mi - num.

*fff* Ho-san - - na!

*fff* Ho-san - - na!

*fff* Ho-san - - na!

*fff* Ho-san - - na!

*ff* *tutta forza*

*fff*

*fff* *ppp accel.*





Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

8.....

(Natoma turns again, facing length of church,

Ple - ni sunt coe - li et

Ple - ni sunt coe - li et

Ple - ni sunt coe - li et

Ple - ni sunt coe - li et

8.....



and resumes her slow walk.

When she

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

8

reaches cross - aisle she turns to the right,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

8

*sempre ff*

walking between the kneeling nuns.

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

She proceeds to doorway of convent - garden.

*poco a poco dim.*

san - - - na in ex -

*poco a poco dim.*

san - - - na in ex -

*poco a poco dim.*

san - - - na in ex -

*poco a poco dim.*

san - - - na in ex -



The nuns rise, and walk past her on either side, entering the convent-garden.

*ancor dim.*

cel - - - - -

cel - - - - -

*ancor dim.*

cel - - - - -

cel - - - - -

Peralta lifts his hands in benediction. All kneel)

*p* *pp*

sis!

sis!

sis!

sis!

*p* *pp*

sis!

(Natoma pauses in doorway of convent-garden, contending with suppressed emotion;  
her back to audience)

First system of musical notation. The piano part (left) features a series of chords and single notes with dynamic markings *sfzp* and *sf*. The violin part (right) has a melodic line with slurs and accents.

Second system of musical notation. The piano part (left) begins with *ppp* and includes triplets. The violin part (right) has a melodic line with slurs and triplets.

Third system of musical notation. The piano part (left) continues with triplets. The violin part (right) has a melodic line with slurs and triplets.

(She enters the convent-garden, and the doors close upon her)

Fourth system of musical notation. The piano part (left) features *sfz* and *molto ritenente*. The violin part (right) has a melodic line with slurs and accents, ending with *con tutta forza* and *ffz p*.

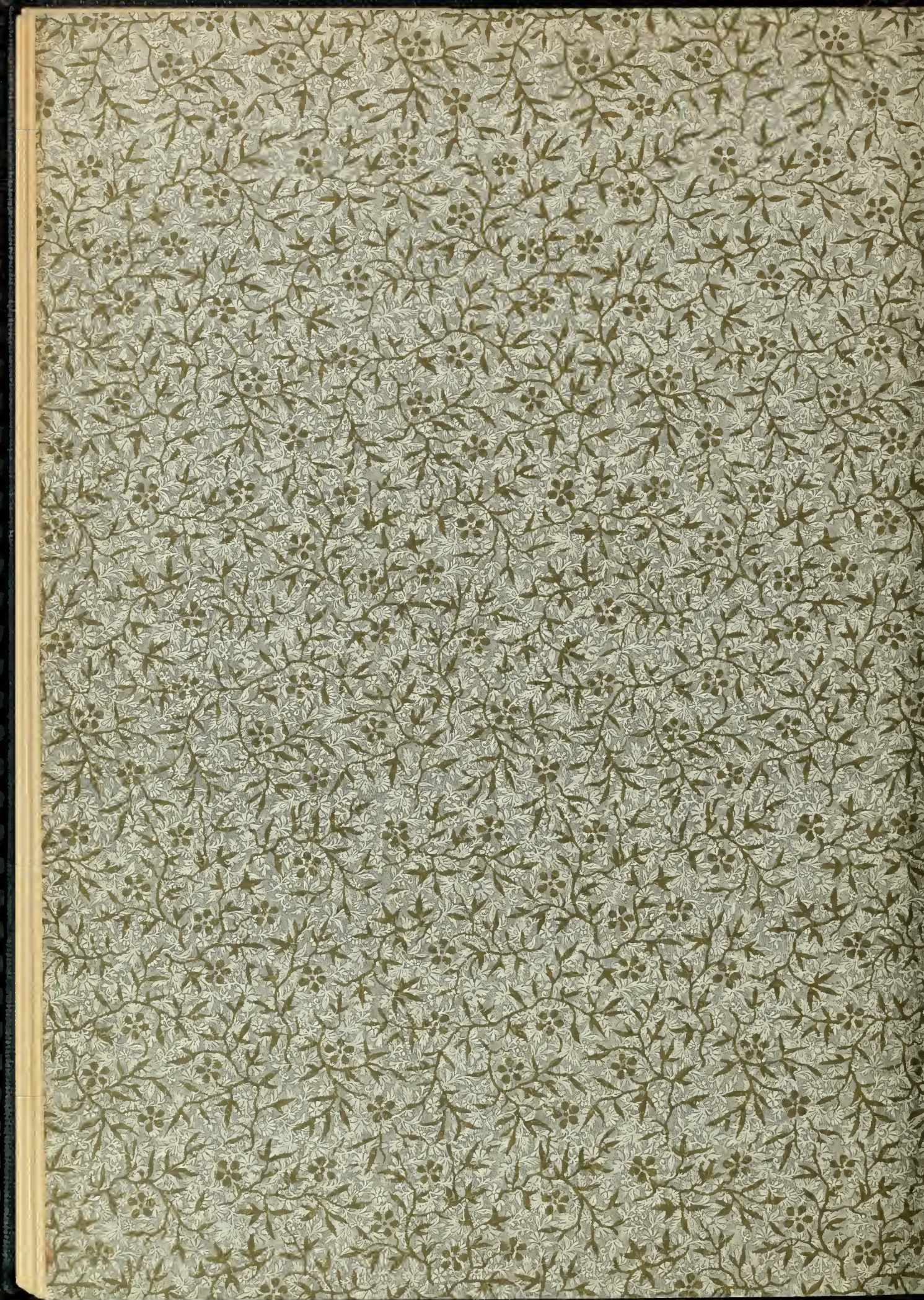
Curtain

Fifth system of musical notation. The piano part (left) features *molto cresc.* and *sfz*. The violin part (right) has a melodic line with slurs and accents, ending with *lunga* and *sfz*.



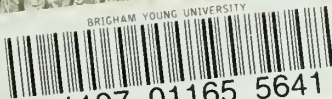








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